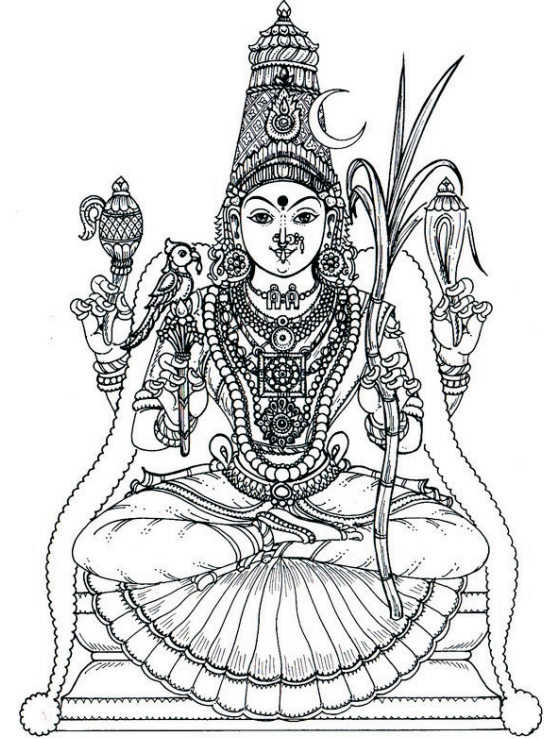


Sri Lalita Saubagya Vaibhavam

- a treatise on Lalita Saubagya Ashtothram and
Devi Vaibhava Ashtotram



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 **Sri Lalita Saubagya Vaibhavam** 

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FOREWORD

SHRI VIDYA GURUMANDALA PARISHAD

Sri Mathre Namah.

Sri LalitambikAyai namah

With namaskarams to all Sri Vidya Guru Mandalas, SVGP takes great pleasure in presenting a book on the meaning of two widely used ashttotra shata (108 names) to the upasaka world.

The Devi Vaibhava Ascarya ashttotra shata is from the garbha kularNava tantra, with high esoteric names and an overall view of the sadhana path. It is found as three chapters, the first being the pUrva bhAga- the introduction, the stotra and finally phala sruti- the results. In the middle of this stotra were few namas which were highly erotic in nature, which when contemplated revealed very high philosophy in both textual and ritual paths. This is shared for the bliss of upasaka world.

The saubhAgya ashttotra shata is found in the Tripura rahasya, mAhAtmya khANda as revealed by Lord Datta to his favourite disciple Bharagava rAma. Like the Sarva pUrtikarI trishati stotra, this stotra has twelve names for each of the un-repeated syllables in the kAdi pancadakshari in order of occurrence.

Comparing these stotras with Lalitha sahasranama and Lalitha trishati , equivalent names in those stotras are also given, the number in the parentheses denotes the serial number of that name in that stotra.

Our humble pranams to All Gurumandalas, who have blessed and encouraged us in this venture.

We would like to thank Sri Ramachandrasekhar, Chennai-Shishya of Sri Goda Venkateswara Sastrigal for his untiring efforts in proof reading this work.

We sincerely thank Sri Aravind Subramanyam, Kovai for his laudable efforts to bring out this book in a record time and Sri Gopi, Meenakshi prints , Kovai ensuring that this book gets released in the

August presence of distinguished Sri Vidya upasakas assembled for the Guru Pooja occasion of Sri KameshvarAnandanatha (Thiruvaiyaru Sri Venkatesa Sastrigal) organized by his shishyas (Brahma VidyA GyAna sabha) on 12th September 2013 at Madippakam Ayyappa Temple premises, with 108 Dampati pooja using the Saubhagya aShttotra shata, which is commented upon in this book.

SVGP seeks the blessings of the divya dampati Sri Mata Lalitambika sahita Kameshvara MahA bhattAraka, that readers should get more enlightened on all aspects of Sri Vidya sadhana to attain both Bhoga (All prosperities) and Moksha (Liberation).

SHRI VIDYA GURU MANDALA PARISHAD.

(In the service of Sri Lalitha Kameshvara and Sri Vidya upasaka world)

Saubhagya Ashtottrasatam

Tripura rahasya, mahaatmya khanda has a rare stotra called *Saubhagya astottara satavam*, which is in the form a dialogue between Lord Datta and Bhargava raama. Lord Datta says that this stotra was revealed by Sri Mahadeva to Sri Devi and latter chanting of this stotra gave the powers to Kamadeva. The uniqueness of this stotra is that it is comparable to the *Sarva poortikara stavam* which is composed by the twenty names for each of the fifteen syllables of the pancadasi vidya, while this stotra is composed of twelve names for each of the nine non recurring matrukaaksharaas of the pancadasi vidya.

We are amazed to see that like the order names in the *Sarva poortikari stava*, which are in order of their occurrence of the fifteen aksharaas of the pancadasi vidya, as they occur, Similarly the order of these nine non recurring matrukaaksharaas in Pancadasi are present in an identical order in which they appear in the said vidyaa. {The break up is k+a+E+I +L+a+h+r+I+m, h+a+s+a+k+a+h+a+L+a+h+r+I+m, s+a+k+a+L+a+h+r+I+m}. Thus we can see that these names are in the order of 'k', 'a', 'E', 'I', 'L', 'h', 'r', 'am' and 's'.

We are also amazed to see certain names are common to the Saubhagya astottara, Sahasranama and Trisati; certain other names are common in these three stotras in their meaning. Those parallel names are also indicated in this commentary.

In the phala sruti we find the employment of this stotra in fire sacrifices (havan) with specific things to attain specific results (shat karma). In tune with Trisati and Sahasranama, we are also directed to worship the Brahmins or suvasinis after invoking Devi on them with these names

1, kAmesvari

kAma= desires Ishvari- Lord . Since the initial movement for creation or spandha is Devi personified, the desire to create in Lord Shiva, She is described here as the Lord of desires.

Per Katapayadi 'kAma' will denote the number fifty one, the maatrukaaksharaa. Since the first element in the creation is space, the aspect being sound, it is apt to infer that Sri Devi is the Lord of the matrukaaksharaas.

Lalitha sahasranama:Mahaa kameesha mahishee (233), maatrukaa varna roopinee()

Lalitha trisati: kaameshvari (258), kaameshii (143)

2. kAmasakti

kAma= desires sakti- Power As seen above ,the initial movement for creation or spandha, which is the desire to create in Lord Shiva is the caused by the power of this desire, She is described here as the power that manifested this creation..

From the above, we can also infer that Sri Devi is the power of the matrukaasharaas- parasuraama in his kalpa sutra says- varnaatmakaa sabdaa nityaa, mantranaam acintya saktayah.

3. kAmasaubhAgya dAyini

kAma= desires or Lord of desires – Manmatha ; saubhagya- auspicious daayini= giver. Manmatha was reduced to ashes by Lord Shiva, thus causing inauspiciousness to him and his wife rati Devi. Sri Lalithambika after reducing Bhandasura, who was created out of the ashes of manmatha, back to ashes, glanced at it with grace, thus resurrecting manmatha.-

Lalitha sahasranama: hara netra agni sandagdha kama sanjeevana aushadhih (84)

Lalitha trisati: kandarpa janaka apaanga veekshanaa (13) kaama sanjeevani (145).

This grace is the auspiciousness referred here.

Again Saubhagya vidya is the name given to the pancadasi mantra adored by Kamadeva, It was initiated by Devi Herself, and so this name acquires more important aspect of Manmatha as the preceptor of Pancadasi Saubhagya vidya. .

Lalita sahasranama: kaamapoojitaa (375), kaama sevita (586);

Lalita Trisati: kandarpa vidyaa (12)

4. kAmarUpA

kAma= desires rUpA; Form, In the initial movement for creation or spandha, caused the naama and roopa in the visible universe. Thus all that are seen is HER form.

Also the first among all sakti peetas is kAmarUpa, she is in the form of the deity worshipped there - kAmAkhyA.

From the first name, the Devi is also seen in the form of the maatrukaasharaas.

Lalita sahasranama: kaamaroopini (796),

5. kAmakalA

kAma= desires kalaa- aspect or digit. The initial movement for creation or spandha is represented by this form- the fourth vowel – 'Im'. This also alludes to the kAma kalA bija – 'kleem'

Lalitha sahasranama: kaamakalaa roopaa (322) I (712)

6.kAminI

kAminI= a lady to be desired. Since Devi is the manifested universe, what ever is desired is her, hence she is described as the desired one.

Lalitha sahasranama: tarunee (358)

7.kamalAsanA

Kamala= lotus AsanA= seat. Devi has lotus as her seat. Various dhyana slokas point to this 'dhyayet padmaadanasthaam', Lotus is representative of earth, thus all the five elements. Asana is a seat upon which one is seated, Thus we can meditate on Devi as above the five elements.

AsnA also will point to the disposition of the mind and kamala to the lotus that blooms on sunlight, the prakasha – a representative of all knowledge. Thus the disposition of mind towards acquiring and appreciating knowledge is a hidden meaning of this name.

Lalitha sahasranama: padmaasanaa. (278)

8.kamala

kamala= Mahalaskhmi devi. Devi in her grace took the form of five lakshmi Devi's who are worshipped in the first of the Pancapancika – Panca laskhmi- Sri Vidya lakshmi, Lakshmi, Mahalakshmi, trisakti lakshmi and Samrajya lakshmi .

Lalitha sahasranama: nalini (450)

9.kalpanAhInA

kalpanA= imaginative disposition; hInA= not having this aspect. Since Devi is above and all pervading the creation, HER form cannot be imagined / meditated by a sadhaka. She being the totality of all creativenesses, there is nothing outside her creative field. Thus SHE is called without imagination too.

10.kamanIya kalAvati

kamanIya= beautiful, pleasant to the eye, kalAvati= one who fears the crescent of moon on her crest. Moon is one if the universal things

that will not tire the mind on continuous enjoyment- here through the sight. Hence the sight of crescent on her crown will make the mind of a sadhaka settle and peaceful for further observations / introspections and sadhana. Amba having this crescent on her head will also mean that the nada which is represented in writing as a crescent, which on awareness internally from agyna will bestow the experience of her highest state

Lalitha sahasranama: kalaavatee (327)

Lalitha Trisati: kamaneeeyaa (5), kalaavatee (6)

11.kamala bhArati sevyA

kamala= Mahalakshmi ; bhArati= sarasvati; sevyaa= attended upon by them.

Lalitha sahasranama: sa caamara ramaa vaanee savya dakshina sevita; sharadaaradhyaa(614)

Lalitha trisati: lakshmi vaani nishevita(63);

lagna caamara hasta srii saradaa parivejiaa' (194)

12. kalpitAsheSha samsRtIh

kalpita= created by resolve; ashesha= all inclusive samsrthih: the varied creation. Vedas say 'ekaivaaham; bahusyaam prayaayyeeti'= I am one; let me be multiples, in variety. This was the resolve of the Para Shiva that caused this creation; Devi is the personification of this resolve.

Lalitha sahasranama: leela klipta brahmada mandala (648)

13. anuttarA

Uttara= above; 'an' is negation. Thus we are amazed at the revelation that nothing is above Sri Devi. This entire universe is inside her,

hence she is above all, and nothing is above her.

Lalitha sahasranama: anuttamaa (541)

14. anaghA

Agha = sin; 'an' means negation, so this name means that she is sinless, Sri Devi beings the pervading the universe - all and everything, cannot do a sinful act. Since all acts are hers there is no such tag to any acts.

Lalitha sahasranama: anaghaa (987)

15. anantA

Anta= end; 'an; means negation. Thus, we find that Sri Devi has no end. Since time came into existence during creation, Sri Devi being the initial impulse for creation has neither a beginning nor an end.

16. adbhuta rUpA

Adbhuta= causing wonder, rUpA= form. Sri Devi's form is unimaginably beautiful. With a brilliance of thousands of sun and a cooling effect of thousands of moon, the face is to be meditated as that of the Sri Guru during the initiatory ritual.

17. analodbhava

Anala= fire; udbhavA= born from; In Lalitopakhyana we find that a sacrifice (yagA) called mahA yAgA was done by devas and Sri Devi emerged out of it.

Lalitha sahasranama : 'cid agni kuNda sambhUtA'.(4)

Using katapayaadi code decoding 'anala' will be three hundred. Udbhava means born from, so this name points to the emergence of the Devi in the form of bliss (paryaaptih) from the sarvapoortikara stava of three hundred names.

18. atiloka caritraA

Ati loka-= above the mundane world, caritraA= epic or story, The Lalitopakhyana is the narration of the out of normal / divine leela of Sri Devi Lalithambika, her emergence, valor in the war and her city.

Lalitha sahasranama: adbhuta caaritraa (988)

19. ati sundarI

Ati= above normal sundari= beautiful. All natural beautiful things have an aspect of Sri Devi, hence we can only imagine in our mid the totality of all beauties. .

Lalitha sahasranama: mahaa laavanya sevadhiih (48),
anavadhyangi (50)

20.ati shubha prada

Ati= out of normal; shubha = auspicious pradaa= bestower. The worldly normal auspicious signs are over run by the grace of Sri Devi, who will now exhibit out of normal auspiciousness. The recognition of the true nature of self is the auspicious nature revealed here.

Lalitha sahasranama: sreekaree (127)

21. aghahantri

Agha= sin; hantri= destroyer,. Sri Devi being the cause of actions in this world, when realized by the aspirant, will remove all sins that were assumed as being done by him. Refer to above name 'anaghA' where she is described as sinless, here she destroys sins that are assumed to be done by an individual.

Lalitha sahasranama: papa naashinee (167), paapaaranya
davaanalaa (743)

22. ati vistArA

Ati= above normal; vistaaraa= wide vastness of occupancy. This visible universe is created by HER and also she is the world. This name explicitly tells us the she is tripuraa- one who is inside and above the three states.

23. arcanA tuShTA.

Arcanaa= worship; tushtaa= happy. Devi is happy by her worship. Both modes of worship are said here, the Dakshina and Kaula sampradaya are meant by this name.

Lalitha trisati: eka bhakti madarcitaa (27)

24. amita prabhA

Amita= overwhelming; prabha= effulgence. Devi is bright like thousands of sun cool like hundreds of moon, Thus this brightness is only seen in the mind's eye, cannot be seen by our naked eyes.

Lalitha sahasranama: udyat bhanu sahasraabhaa (6), prabhaavatee (393)

Lalitha Trisati: kaantaa (154)

25. eka rUpA

Eka= one rUpA= form. Since this myriad of universe is from the single form of Devi she is in the form of all animate and inanimate objects. Thus she is called the one form. Reversing eka we get 'ka e' which point to the SriVidyA mantra, which is identical to her physical (sthula) form- rUpA- as per Lalitha sahasranama the physical gross form of devi is described as identical to the Sri Vidya mantra from 'srivAgbhavakuTaika to kaTyadhobhAgadhAriNI'. (85-87)

26. eka vIrA

Eka= one vIrA= warrior /heroine. In her universal drama (prapanca leelaa), Sri Devi is the director, heroine, stage and the audience. The Sixth of the dasa mahA vidyA chinnamastA is also called eka vIrA.

Lalitha Trisati: ekaveeraadi samsevya (34)

27. eka nAthA

Eka = one nAthA= first (head) Lady. Since she has none above or equal to her, she is surely the Lord. Reversing Eka will show us the pancadasi vidya and she being the deity is surely the Lord of that mantra.

In tradition 'natha' is added to the initiatory names of the guru, thus replacing this idea , we find 'eka guru', as per Kalpasutra- eka gururupastirasamsayah- there should not be any doubt in the mind of an aspirant in adhering to a single tradition and preceptor.

28. ekAntArcanapriyA

ekAnta= in solitude; arcana = worship by offering the five or more upacarAs; priyA= likes this worship. In solitude where there can be no interferences from this world, this mode of worship is the most liked by Sri Devi;

Lalitha trisati:'ekAnta pUjitA' (36) – worshipped in solitude.

29. ekA

ekA= one; alone. Since the whole created world is pervaded by her, there is nothing else, other than her.

Lalitha sahasranama: 'ekAkinee' (665)

30. eka bhAvatuShTA

eka bhAva= the only mental modification of the awareness in the universal unity and diversity; tuShTa= Happy mind set. Since the

whole created world is pervaded by consciousness, whose personification is Sri Devi, who is bliss eternal. . Thus we find there is nothing else, other than her and this state of mind is the primary cause of bliss. .

31. eka rasA

ekA rasA= the only mental modification of flavor or character. There are nine mental modifications of character. They are anger, fear, hatred, love etc. The One above all these is the shanta rasa- the equipoise mental state. Devi is in that form.

Lalitha Trisati: Eka rasaa (33)

32. ekAnta jana priyA

ekAnta= solitude; jana = people; priyA; fond of. Devi is fond of people in solitude. Since solitude, even in the midst of marketplace is the sign of the realized ones, Devi is fond of that attitude. Further refer above name-28.

Lalitha sahasranama: viviktasthaa (835) - residing in solitude

Reversing Eka will be 'ka E' and thus point to the pancadasi mantra. Anta here will mean the constant remembrance, priyA is fond of. So we find Devi is fond of the constant remembrance of the pancadasi mantra. . The same is said by Bhagavan Parasurama as 'sadaa vidyaa anusamhatih'.

33. edhamAna prabhA

EdhamAna= ever growing; prabhAvA= glory; Sri Devi's glory is anugraha- the revelations of HER self to the aspirant, this is described as ever-growing

Lalitha Trisati: edhamaana prabhaavaa (37)

34. edhad bhakta pAtaka nAshinI

Edhad= ever growing; bhakta pAtaka= the sinful acts of the aspirant; nAshinI= destroyer.

The intense fixation in the mind that I am an individual, different from the universe is the most sinful activity which is described here as ever growing; Sri Devi by her grace will immediately destroy them.

Lalitha sahasranama : paapaaranya davaanalaa'

35. elAmoda mukhA

Ela moda= joyful sweet fragrance of cardamom; mukhA= mouth. Sri Devi being the highest royal personality is described here as enjoying the pleasures that are royal in nature. Chewing of betel is one such.

Traditionally there were sixteen kings in this continent (bharata varsha), pointing to the number sixteen and thus the mantra Shodasi. Mukha will point to the sound the primordial first evolution aspect. Thus we are amazed to see that Shodasi mantra is expression of the first creative urge personified as Sri Lalitha

Lalitha sahasranama: karpooraveetika+digandhraa (26), tamboola poorita mukhee (559)

Lalitha Trisati: karpooraveeti saurabhya.+ tadhaa (14)

36. enodri shakrAyudha samsthitA

Enah= sinful acts, adri= heaped like a mountain; shakra= the lord of devas, indra; Ayudha= his weapon- thunderbolt; samsthitA= resides in this. Thus we find Devi described as the thunderbolt which powders the mountain of sin. The thunder and lightning are for few seconds only, the effect will be huge, thus the karuna or grace of Devi

is the thunderbolt , visible to the aspirant for few seconds only, but will destroy heaped (mountain like) sinful acts. Traditionally thunderbolts were considered as mountain breakers.

Lalitha Trisati: enah kuta vinaashinee (31)

37. IhA shUnyA

IhA= desires; shUnyA= devoid of that. Since Sri Devi is avApta kAmA- whose desires are immediately fulfilled, thus being in her state, she is said to be devoid of any desires.

Lalitha Trisati: Ihaa virahitaa (58)

38. IpsitA

IpsitA= desired one. Devi being the bliss of creation is naturally liked and desired to be attained by all.

39. IshAdi sevyA

Ishaadi= The Lord Ishvaraa- Siva and others; sevyA= attended by them. Devi being the Mother of all , is naturally attended by them.

40. IshAna varANganA

Ishaana= The Lord Ishvaraa- Shiva vara= best anganaa= woman. Devi is portrayed as the wife of Lord Siva.

Lalitha sahasranama: Shiva priyaa

Lalitha Trisati: Ishvara vallabhaa (50), Isha sakti (59),

41. IshvarAgynApikA

Ishavarai= The Lord Ishvaraa- Siva aagynaapikaa= issue orders. As the sole creatrix, sustainer and annihilator of the universe, Devi issues orders on the acts to be done by Lord Siva and others.

Lalitha sahasranama: sarvanullanghya shaasanaa (995), nijaagyaa roopa nigamaa

Lalitha Trisati: Ishvara prerana kari (54), langhyetaragynaa (186)

42. IkAra bhAvyA

Ikaara= The Word 'I'; bhaavyaa= meditated upon. The syllable 'I' is the form of devi, The letter when written in ancient inscription with three circles and a triangle, which are representing the face, breast and creative organ of Devi. This alphabet being the fourth will also point to the Vedas, thus paving way for the interpretation as Vedic meditations of Devi.

Lalitha sahasranama: I (712)

43. Ipsita phalapradA

Ipsita= Desired; phala = fruits of actions; pradA= giver. Devi is a like a just ruler, will give all fruits of actions done without any partiality. The only way to get out of this circle is to offer all fruits to HER and surrender at her feet while doing all acts in the course of Life.

Lalitha sahasranama: vaanchithartha pradaayinee (989)

Lalitha Trisati: Ipsithartha pradaayini (43)

44. IshAnA

IshAnA= the commanding Lord. Ishana also means bright. Thus this will also point to the Sun. Devi being the all encompassing creatrix, the one whose command can never be ignored.

Lalitha Trisati: Ishaanaadi brahma mayee (47)

45. Ihi harA

Iti = diseases, troubles, hardship, natural calamities like flood

cyclone, troubles while traveling in an unknown land; harA= removes that. Sri Devi being the Mother of All is a source of comfort to the aspirant in midst of these troubles.

Lalitha Trisati: Iti baadhaa vinaashini (57)

46. IkshA

IkshA= View. Devi is the personification of the aham sphurana- the internal view of Lord Parashiva in his own splendor.

Lalitha Trisati: Ikskitree (42)

47. IshadaruNAkShI

Ishaad= a little aruNa- red; akshii= eye. Devi's eyes are a little red in color. Chandokya Upanishad also say 'kapyaaasam pundareekamiva akshiNi= like the lotus the eyes of Para Brahman are red. Since Devi is the female personification of the Para Brahman her eyes are also red.

Lalitha sahasranama: mada goornita raktaakshee (433)

48. IsvaresvarI

Ishvara= the Lord Ishvaraa- Siva; IshvarI= Lord. She is the Lord of Lords.

49. lalitA

Lalitha= Playful. The whole creation is said to be a sport of the Divine, Leelaa, the personification of this is Lalitha. Bhaskararaya says 'sRNgaara haava bhaava lalita' the Movements in making Love is Lalita.

Here of we discuss this with the secret code: Sringa will mean the horns and thus the number two, aara will denote petal, thus the two petals of the mid eyebrow cakra – the aagynaa cakra and the tattva of

mind is inferred, The new view will now be that all mental modifications are HER play.

Lalitha sahasranama: lalitaambikaa (1000)

Lalitha trisati: Lalitaa (62)

50. lalanArUpA

lalana= play, rUpA= in that form.

Lalitha sahasranama: leelaa vinodinee (966)

Lalitha Trisati: lalanaaroopaa (65)

51. layahInA

Laya = the dissolution or re –absorption; hInaa= doesn't have it. Since Devi is before creation, pervading the creation and also after creation ceases (destruction). She is described as without destruction.

Lalitha sahasranama: anaadi nidhanaa (297)

52. lasattaUh

Lasat = bright; tanuh = body. We always find the description of Devi as effulgence of light comparable to a thousands of Sun also with a coolness of hundreds of moon.

Lalitha sahasranama : nijaaruna prabhaa poora majjat brahmanda mandalaa (12)

53. laya sarvA

Laya = the destruction; sarvaa= this entire universe.

Lalitha sahasranama: 'Maheshvara mahakalpa maha tandava sakshini' (232)

54. layakShONI

Laya = the destruction; kshoni= this earth. Earth element is solid in

nature. Thus removal of solid structure to get fluidity can be interpreted from this name. Also earth element is in the muladhara, rising of the kundalini to svadhisthana will also be termed as the dissolution of earth. This is indeed 'kula'.

55. layakartri

Laya = the destruction; kartri= this cause or doer. The main cause of the above rise in Kundalini is the grace of Devi through Sri Guru, which is also seen in this name.

Lalita sahasranama: layakaree (739)

56. layAtmikA

Laya = the destruction; aatmikaa= in this form. Considering the above two names we find that She is indeed in the form of Guru.

The above names have 'laya' as the prefix. Sri Lalitha Devi being a srsthi sakti – creative force- is seen as representing the dissolution here is because; there is no real creation or dissolution, only that a form disappears with simultaneous appearance of another form. So to have a new form the old one must cease to exist, that is termed as dissolution. The force behind that is personified as Dakshina Kalikaa. These names reinforce the idea that, Sri Dakshina kalikaa is inherent part of Sri Lalitha Devi and also vice versa.

The last three enclosures (the eight triangles, triangle and bindu) of the Sri Cakra are termed as laya, thus keeping this idea, the above names will mean present in the Sri Cakra (name 53), Gross form of the Cakra (name 54), Cause the emergence of the Sri Cakra (name 55), In the form of Sri Cakra.

'Laya' according to Sri Vidya sastras is merging with the Guru, as said in kaulikaartha of the pancadasi vidyaa. Thus these names

become more enlightening as cause of the mergence with Guru, in the form of the act of merger, present as the gross form of Guru, on a whole, merger into the Guru.

'Laya' is a hindrance is yoga sadhana in addition to kashaaya, vikshepa and rasaasvaada. The removal of this obstacle in the path of an aspirant is by the Grace of Guru, who is personified as Sampatkari Devi. Like Mahaganapathy who is a creator of obstacles (vighna kartaa) and a remover of obstacles (vighna hartaa), Sampatkari is praised in the above as in that form, cause and inherent (here will be taken as remover) of this hindrance.

'La' and 'ya' are the matrukaaksharaas of the svadhidhana cakrapointing to the bliss and are seen on the left side- point to the sakti pradhanya. Thus a whole new dimension of the above names will appear as in the form of Bliss, Gross form, cause, and inherent in Bliss.

57. laghimA

Laghimaa = the supernatural ability to become light in weight. In the first enclosure of Sri Cakra called Trailokyamohana- which has three squares, in the first square the second deity is 'Laghima siddhi'.

58. laghu madhyAdhyA

Laghu = almost not visible; madhyaadhyaa= the waist. Waist is the mid point of the body. In geometry we define a line as the shortest distance between two points and the mid point is exactly half way, if the mid point is not there, it means the start and end are also not there. From this simile if we see the head and toe are two points the waist is the mid point., Thus if we are told that there is no waist there is no head (start) and no toe (end), Thus she is above time line of existence.

Lalitha sahasranama : lakshya roma .. samunneya madhyamaa (35)

59. lalamAnA

Lalamaanaa = playful.

Lalitha sahasranama : leela vinodini(966)

60. laghu drutA

Laghu = agile – fast- light weight; dhrutaa = fast – quick.

61.hayArUdhA

Haya= horse; ArUdhA= rider- Sri Devi is visualized as riding a horse. The pratyanga Devi Sri AshvArUdhA is also indicated here. Her Horse is known as aparAjitA – The unconquerable. Per Katapayadi 'haya' will translate to number eighteen, the aggregate of all knowledge (vidyaa). Thus Devi is also meditated as The Epitome of Knowledge.

Lalitha sahasranama: Ashvaroodhashit...vrtaa (77)

Lalitha Trisati: hayaroodhaa sevitaanghrih

62. hatAmitrA

Hata = Slaying ; amitrA= enemies; The internal enemies – such as greed, pride etc and the external enemies – one who are purposely disturbing the aspirant in his sadhana are eradicated by Sri Devi.

Lalitha Trisati: kalmashaghni

63. harakAntA

Hara= Lord Shiva; kAntA= wife. Sri Devi is Parvati and the consort of Lord siva. We can meditate a mantra in this name. 'h' and 'r' are to be taken as such. Add 'ka' anta- the alphabet which is before 'ka'

which is the last vowel 'ah'. Combining these will reveal the astra mantra 'hrah', which shows the protective aspect of Sri Devi.

Lalitha sahasranama: shivaa, shri shivaa, umaa, parvati.

Lalitha Trisati: hara priyaa

64. haristutA

Hari= Lord Vishnu; sthutA- praised by him. Lalitopahynana and sahasranama says the Lord Vishnu was among the foremost deities to have praised amba, before and after the annihilation of Bhandasura. We find Lord Vishnu referred as 'upendra' in sahasranama , reminding the VAmana avataara where he was born to Aditi and Kashyapa as the younger brother of Indra. 'hari' will also point to the color green (as harit varNa), and thus further to Syamala devi (who is meditated as shukaabaa- color of parrot – green). Thus we can also infer that Sri Devi is praised by Sangeeta yogini Syamala Devi.

Lalitha sahasranama: hari brahmendra sevita, kamalaksha nishevita

Lalitha Trisati: hari brahmendra vanditaa.

65. hayagrIveShTadA

hayagrIva= the horse faced (neck) avatar of Lord Vishnu; iShTadA= gave his wishes , to means fulfilled his wishes. Lord Hayagriva is the narrator of Lalitopakhyana to Sage Agastya, subsequently he revealed the rahasya nama sahasra. Then on further implorations by Sage Agastya on his mind's restlessness, commanded by the divine couple Laitha Kameshvara revealed the Trisati to him.

As per Katapayadi, haya will point to the number eighteen (18), thus indicative of all vidyas. Griva means neck and hence to one who has mastered the eighteen vidyas by the grace of Master and Devi, his

wishes are fulfilled.

66. hAlApriyA

HAIA= the wine (which emerged before the nectar during the churning of ocean); priyA= fond of. Thus this will mean fond of wine; this will indicate an altered state of mind as seen in the intoxicated people, only that part of alteration is to be taken in this simile. HAlahala means poison will point to the Lord Shiva who drank it after it was thrown up by the serpent Vasuki during the churning of ocean. Thus we find Devi is fond of the company of Lord Shiva. In reverse we can also take the meaning as one whom poison is fond of, thus we find the name represents Sri Devi who is the dearest of Lord Shiva.

On further thought, Poison is also called visha – which has its roots in 'vish' to expand. . Thus we can infer the creative aspect of Devi, who is fond of expanding herself as the universe.

On deeper thought, 'ha' is present in agnya cakra and 'la' in svadhista cakra. This represents the mind and bliss (Creative urge), thus we find that Devi is in the form and fond of the mind's play for creation (rather “bondage”). Bhagawath Geetha say 'mana eva kaaranam manushyaanaam bandha mokshayoh'.

Haalaa also means any udbeej ie grains which have been obtained by farming.

Lalitha sahasranama: madhvi paanaalasa, mattaa

Lalitha Trisati: haalaa madaalasa

67. harShasamudbhavA

HarSha= the bliss of the body exhibited by erect hair / goose pimples. samudbhavA= born out of the realization. Here we find that the

experience of Sri Devi by the aspirant causes the bliss to manifest. This inner bliss is reflected in the physique.

68. harShaNA

HarShaNA= One who causes the hair on the body to stand erect. As seen above this is a sign of blissful experience. Thus both names convey that Sri Devi is bliss personified

Lalitha Trisati: harsha pradaa

69. hallakAbhANgI

Hallaka= Red lotus; AbhA= effulgence; aNgI= limbs. Thus we find that Sri Devi's body emits the brightness of a fully bloomed red lotus. Same is referred in Sahasranama as 'nalini'

70. hastyantAYsvarya dAyiNI

Hastyanta aishvarya= zenith of richness is to own an elephant – in older days; dAyiNI= bestowal of that richness by Sri Devi is indicated here.

'Hasti' the elephant will also point to the pranava mantra, since the face of the elephant is personified thus. Asihvaraya will point to the Ishvaratva – the Lordship as the ruler of the created Universe. Thus reading on a whole; Devi is meditated as the bestower of the Lordship on the pranava upasana which is the zenith of all mantras.

71. halahastArcitapadA

Hala= the plough; hasta= one who holds; arcita= worshiped; padA= feet. We can see that Sri Devi's is worshipped by the person who holds the plough. The BalarAmAvatAra is meditated as having a plough. Thus we can infer worship by BalarAmA. Now the hasta can also have a long vowel ending as per the break up as hastA, this will

now point to a female holding the plough and we find Sri MahAvArAhi having it. Thus we now we can also say that Sri Devi is worshipped by MahAvArAhi Devi. As seen above, 'ha' and 'la' are the aksharas of the agynaa and svadhitana cakras, which represent the mind and creative urge, thus we can infer the name as one who has the mind in his hands for creative expressions, which is figuratively said for a hold or control over the mind.

In Datta samhita we find balarAmA as the sampradAyaka pravartaka- the propagator of the worship of sri mahAvArAhi devi, thus we find a combined meaning in the above name.

Lalitha Trisati: hala dhрут poojitaa (102), langalaayudhaa (193)

72. havirdAna prasAdinI

Havir = Fire Sacrifices; dAna = to give; prasAdini= bestows the wishes of the performer. Fire is the first in the creation to have a form. Thus fire sacrifices were considered the best way to offer things to the deities to get their blessings.

Lalitha Trisati: havir bhoktree (170)

73. rAmA

rAmA= Sri Devi is beauty personified , hence we find her as a charming woman. This also means a dark-shade (emerald hue) woman, hence pointing to the ucchishta candali- matangi - syamala Devi. Thus we can infer Sri Daasaratha Raghurama who became the sampradaya pravartaka of Sri Syamala vidyaa after his visit to matanga ashrama.

Lalitha sahasranama: raamaa (319)

Lalitha Trisati: lakshmanaagraja poojitaa (190)

74. rAmArcitA

rAma= the first of the three rama's of the dasa avatara, Sri JAmadagnya Parasurama ; arcitA= worshipped by. Since there is no prefix we have to consider the first rama avatara only, who is designated in the Datta samhita as the sampradaya pravartaka of Sri Sundari vidyaa

75. rAgnI

rAgnI= The empress. In Lalitopakhyana we find the coronation of Sri Lalitha and Kameshvara after their marriage in Sri Nagara.

Lalitha sahasranama: ragyneee (306), mahaa ragyneee. (2)

76. ramyA

ramyA= Lovely. Since Sri Devi is the most beautiful of all, she is described as lovely. This also means night. The dark half of the day when all living beings rest, Thus we are amazed to find the creatrix is also the destroyer, giving eternal rest.

Lalitha sahasranama: ramyaa (319)

77. ravamayI

Rava= sound mayI= in the form .Since visible creation's first element is space, which has the aspect of Sound. Sri Devi is described as the first manifestation from the un-manifest as sound in the space. This sound has the form of matrukaaksharaa; Sri Devi is the Maatrukaa sarasvati too.

78. ratih

Rati= the wife of Kamadeva. Sri Devi was immensely pleased by the devotion of Rati Devi that, she took her form too. Rati also means

coitus, the fifth element of the pamca 'ma'kaara ritual. She is in that form too .

Lalitha sahasranama: mahaa rati,(218) rati roopaa (316), rati priyaa (315)

79. rakShiNI

rakshinI= Protector. Sri Devi protects and blesses the true aspirant and the noble people. Sri Krishna says in Geeta : 'paritraanaaya sadoonaam'- to fully protect the sadhus- poeple with 'sathva guna', in the first half which indicated the first and foremost priority; then only says 'vinaashaaya dushkrtaam'- to fully annihilate the wrong doers, that is second priority.

Lalitha sahasranama: rakshaakaree (317)

80. ramaNI

ramaNI= beautiful young woman. Sri Lalitha is meditated as ever sixteen, thus the form of a young beautiful woman is ascribed to her. This name also means wife, since we meditate Sri Lalitha as Lord Kameshvara's wife, this aspect is also revealed here.

Lalitha sahasranama: ramani (310)

81. rAkA

rAkA = the deity of the full moon. The sixteenth nityaa as per tantra raja is citraa, she presides over the full moon.

Lalitha sahasranama: raakenduvadanaa (314), pratapnmukhya raakaanta.. pojitaa. (610)

82. ramaNImaNDala priyA

ramaNI= beautiful young woman. maNDIa = congregation; priyA=

fond of. Devi is fond and is present in the congregation of Young women. Kalpa sutra says to pay your obeisance to a group of young playing maidens- kreeda kula kumarikaa.

Lalitha sahasranama: ramana lampataa (320)

83. rakShitAkhilokeShA

Rakshita= protecting; akhila loka = all worlds; Isha = Lord. Since Devi is the Lord of all words, she protects it. Sri Krishna says in gita: 'yadaa yadaa hi dharmasya glaanir bhavati..srjaamyaham' and also 'sambhavaami yuge yuge'.

84. rakSHOGaNa niShUdini

Rakshi gaNa= griou of the raakshasaas. (Demonic natured); nishUdini = killer. This is in continuance to the above name, for protection of the good, the evil, has to be destroyed.

Lalitha sahasranama: raakshasaghi (318), canda munda nishoodini.(756)

Lalitha Trisati: hataatkaara hataasuraa (168)

85. ambA

AmbA = the mother. The Creative aspect of the eternal personified as Devi.

Lalitha sahasranama : ambaa (985); Sri maataa. (1)

86. anatakAriNI

Anta = end; kAriNi= caused by. This is in direct opposite to the previous name, causing the end. If we look deeply we find the since matter can neither be created nor destroyed, it transforms from one form to another, the cessation of a particular form is called

destruction while emergence of another form is called creation. Thus in reality these names are complimentary. Since there is none other than Her (Dviteeyaa Kaamamaaparaa), She has to be the source of Creation as well repose of dissolution.

Lalitha sahasranama :samhaarinee (268)

Lalitha Trisati: sarva hantree (127)

87. ambhoja priyA

Ambuja = Lotus; priyA = fond of. Thus Devi is meditated as fond of lotus. The peculiarity of Lotus is that it blooms on the sunshine one. Sun representing the knowledge, will now transfer the meaning to one who is open to knowledge and is happy by its realization. Knowledge is of two type the intellectual and experiential. She is in both forms of the knowledge and is happy too.

Knowledge also will mean sustenance, thus this will point to the continuation of the above two names on the sustenance aspect of the creation till destruction.

88.antaka bhayaNkarI

Antaka = Lord Yama, the cause of the end to life; bhayam= fear; karI= causer. Thus we find that Lord Yama fears Sri Lalitha Devi. During the episode of Markandeya, Lord Yama was kicked to death by the left leg of the deity (Lord Shiva) that emerged from the Shivalinga. Since Sri Devi is Ardhaangi, the half of Lord Shiva, especially, she occupies the left side, thus the leg that kicked the life out of Lord Yama is Sri Devi's leg. Hence he is described as having fear to Sri Devi.

The choice of words are so beautiful that the last word 'karI' hides the Dakshina Kalika bija, the connection being antaka = Lord Yama,

who presides over the southern direction which is also called dakshiNa. bhayA also is pointing to her terrifying aspect in form.

On deeper insight, we could discover the Bhagamalini bija in this name. antaka will also mean Lord Shiva, in his aspect of Rudra- the annihilator, thus we can infer this as 'hara'. Bhaya bija is 'blem' as per tantric dictionaries, thus unifying these will show us the Bhagamalini bija 'hrblem'.

Upanishads state that mrtuh dharati pancama ie all the dieties function out of fear of Brahma, including death. “Cadi Kope” is the dhaathu for Chandi; effectively impulsive the same sense.

89. amburUpA

Ambu= Water; rUpA= in that form. Vedas say 'aapo vaa idam sarvam' verily all this is in the form of water, the special aspect of water is the rasaa, Thus Devi is meditated in the form of rasaaubhava, the experiential knowledge.

90. ambuja karA

Ambuja = Lotus; karA = holds in the hands. Thus Devi is also meditated as holding a lotus. Lotus will point to the prthvi tattva, since it was born in muddy clay, the earth. Kara denotes the action. Thus we can meditate as Sri Devi Creating the entire Universe which is made of panca bhuta, since the last is said the rest are to be taken by cue. The deity in this form is Sidhha lakshmi the wife of Mahaganapati, this will imply the obstacle removing aspect of Devi.

91. ambuja jAta varaprada

Ambuja = Lotus; jAta = one who is born in that; vara = boon; pradA = bestower. Thus we find Sri Devi as the bestower of boons to Lord

Brahma, who was born in the lotus from the navel of Lord Vishnu, and became the prajapati – creator. It is very apt that Sri Lalitha the Creative power of the entire universe bestows the boons to the creator and is also praised by him.

Lalitha sahasranama– brahmopendra+ samstuta vaibhavaa'(83)

92. anta: pUjApriyA

Antah= inner; pUjA priyA = fond of worship in this manner. In the practical ritual maual (saparya paddhati) we find an instruction called antaryaaga- inner sacrifice, which will detail out the methodology of the whole outward ritual in our mind frame. Then only the aspirant (sadhaka) is directed for an outer ritual. In parlance, revealing / saying a part will also mean the whole. Thus this name is to be interpreted as fond of the whole ritual worship.

Lalitha sahasranama: antar mukha samaaradhyaa (870)

93. antastha rUpiNI

Anasthah = in the innermost rUpiNI= in that form. There are five sheaths of the AtmA, which are annamaya kosa (subtle body), praNAmaya kosa (the breath), manomaya kosa (the mental), vigynAnamaya kosa (the sub conscious) and Anandamaya kosa (the body of bliss).

In the division of the matrukaakshara, the 'ya, ra, la and va' aksharaas are called antahstaa. They represent the seed syllables (bijaaksharaa) of the four elements air, fire, earth and water; Space is inferred. Thus the new meaning will be in the form of the elements that make up this universe or in other words the universe itself.

Lalitha sahasranama: sarvaantar yaamini (819)

94. antarvacomayyai

Antar = inside; vaco = speech mayi= in that form Here Devi is meditated the inner sound form. There are found stages of the sound called paraa, pashyanti , amdhyamaa and vaikhari,. Of these the fourth is the expressed sound. The first is the inner intent for expression of an idea, the second is the visualization, the third is the coordination for bring forth the sound and the fourth is the actual vocal sound. Devi being the cause of intent as seen as the paraa is said here.

Antar vaac can also point to the inner intuitive guidance and thus we find Sri Devi is in that form.

Lalitha sahasranama : paraa, pashyanti, madhyamaa.

95. antakArAti VaMaNkasthitA

Antaka= Lord Yama(who causes an end–to life) ; ArAti- enemy ; on a whole Lord Siva who is the kAlakAlA, vamANka- left thigh samsthA= seated.. So we can now meditate on Sri Devi seated on the left side of Lord Paramesvara.

Antaka = Lord Yama, the third of the lokapalakas, hence the number three is inferred, ArAti= enemy, which will refer to the six vices viz. kama, krodha, etc hence the number six. VamAnka, read the numbers from left, thus this will mean thirty six, the tattvas of the creative universe, samsthaa- inherent in the created worlds as the thirty six tattvas.

Lalitha sahasranama: Shiva kameshvaraankasthaa (52)

Lalitha Trisati: Ishvarotsanaga nilaya (56)

96. antah sukharUpiNI

Antah = inner; sukha = happiness; rUpiNI= in that form.

97. sarvagnya

sarvagnya = all knowing. This is an aspect of Para Siva. There is nothing not known to her, who is the power behind Para Shiva in creation. This is also the name of the first sakti in the sixth enclosure of the Sri Chakra called sarva rakshaakara. She is in that form too, since it is said 'animaadyaabhih mayookaih aavrtaam'.

Lalitha sahasranama: sarvagnya (146)

Lalitha Trisati: sarvagnya (122)

98. sarvaga

Sarva = all; gaa = to move. Thus we can see that there is no limitation for the movement of Sri Devi.

Lalitha sahasranama: sarvaga (702)

Lalitha Trisati: sarvagata (136)

99. sArA

Saaraa = essence. Sri Devi is the creatrix of the whole universe which sprung out from HER. Hence she will contain all the created essence in HER.

Lalitha sahasranama: chandassaara (845), shastra saara (846), mantra saara (847)

100. sama

Sama = equal. As seen above, since SHE is the matrix of creation, all are equal in HER sight.

101. samasukha

Sama = equal; sukha = happiness. Since Devi is the zenith of bliss, she will confer the same which is equal to all, only that we have to

understand this in experience, not by mere bookish knowledge.

102. sati

Sati = Woman. Sri Devi is in the form of all female species in this universe; Devi Mahatmya says 'stryah samastaa sakalaa jagatsu'. Devi was also born as the daughter of Daksha prajapati and was called sati.

Lalitha sahasranama: sati (820)

103. santati

Santati = Progeny. Sri Devi being the initial creative urge is the cause of expansion of the universe.

104. sanaatana

Sanaatana = the long tradition. The Original denomination of our culture is sanaatana dharma. Since Sri Devi created the tradition by being the second propagator, the first is Lord Maha kameshvara as caryaanandanatha, is in the form of the tradition.

Lalitha sahasranama: sanaatana (128); sampradaayeshvari (710)

105. soma

Soma = The moon. 'Candra maa manaso jaatah' - says purusha sookta. Hence this will now point to the mental modifications of all aspects is HER play. Soma can also be split as 'saa+umaa', meaning 'she is uma', which can mean 'in the form of uma'. So Sri Devi is Paravati, haimavati.

106. sarva

Sarva = all encompassing

107. sAmkhyA

Saamkhyaa = the reasoning, intellect which is inspired.

108. sanAtanI.

Sanaatanee= In the form of the tradition

Another interesting reading will be: Tradition has some ritual texts, which are adhered for the complete practical part of the said sadhana. From the above meaning it will also be clear that these texts are also HER form. A corrolary is that we should also read the ritual manual text with the same devotion of doing a pooja.

Lalitha sahasranama: sarva tantra roopaa (206), sarava tantreshee (724)

nityaa shodasikaa roopaa (391).There is a tantra in this name.



सौभाग्याष्टोत्तरशतं(त्रिपुरारहस्योक्तं)

अस्यश्रीसौभाग्याष्टोत्तरशतस्य श्रीशिवः ऋषिः

अनुष्टुप् छन्दः श्रीललिताम्बिका देवता

- ४- कामेश्वर्यै नमः
- ४- कामशक्त्यै नमः
- ४- कामसौभाग्यदायिन्यै नमः
- ४- कामरूपायै नमः
- ४- कामकलायै नमः
- ४- कामिन्यै नमः
- ४- कमलासनायै नमः
- ४- कमलायै नमः
- ४- कल्पनाहीनायै नमः
- ४- कमनीयकलावत्यै नमः
- ४- कमलाभारतीसेव्यायै नमः
- ४- कल्पिताशेषसंस्मृत्यै नमः १ २
- ४- अनुत्तरायै नमः
- ४- अनघायै नमः
- ४- अनन्तायै नमः
- ४- अद्भुतरूपायै नमः
- ४- अनलोद्भवायै नमः
- ४- अतिलोकचरित्रायै नमः
- ४- अतिसुन्दर्यै नमः
- ४- अतिशुभप्रदायै नमः
- ४- अघहन्यै नमः
- ४- अतिविस्तारायै नमः
- ४- अर्चनतुष्टायै नमः
- ४- अमितप्रभायै नमः २४
- ४- एकरूपायै नमः
- ४- एकवीरायै नमः
- ४- एकनाथायै नमः

- ४- एकान्तार्चनप्रियायै नमः
- ४- एकस्यै नमः
- ४- एकभावतुष्टायै नमः
- ४- एकरसायै नमः
- ४- एकान्तजनप्रियायै नमः
- ४- एधमानप्रभाव्यायै नमः
- ४- एतद्भक्तपातकनाशिन्यै नमः
- ४- एलामोदमुख्यै नमः
- ४- एनिऽद्रिशक्रायुधसमस्थितायै नमः ३६
- ४- ईहाशून्यायै नमः
- ४- ईप्सितायै नमः
- ४- ईशादिसेव्यायै नमः
- ४- ईशानवराङ्गनायै नमः
- ४- ईश्वराज्ञापिकायै नमः
- ४- ईकारभाव्यायै नमः
- ४- ईप्सितफलप्रदायै नमः
- ४- ईशानायै नमः
- ४- ईतिहरायै नमः
- ४- ईक्षायै नमः
- ४- ईक्षदरुणाक्ष्यै नमः
- ४- ईश्वरेश्वर्यै नमः ४८
- ४- ललितायै नमः
- ४- ललनारूपायै नमः
- ४- लयहीनायै नमः
- ४- लसत्तनवे नमः
- ४- लयसर्वायै नमः
- ४- लयक्षोण्यै नमः
- ४- लयकर्त्र्यै नमः
- ४- लयात्मिकायै नमः
- ४- लघिमायै नमः

Sri Devi vaibhava Ascarya Astottara sata Nama
(Meanings of 108 names of Sri Lalita devi found in Garbha kularnava)

Garbha kularnava tantra is a very old and rare tantra, which deals with Srividya tathvas. It has the jiva - Isvara section (pada) wherein the Lord Ananadabhairava reveals these 108 names of Sri Anandabhairavi Lalitha Para Bhattarika. He had the realization of these glorious names from the Primordial Sakthi -Universal Pure Consciousness intellect- when he performed penance as Sri Daskhinamurti.

In the phala sruti we are amazed to see that these names can be employed in sacrificial fire ritual (havan) with tritaari, mulamantra and the name ending with devyai svaahaa, similarly while doing tarpana ending with deveem tarpayaami and in pooja ending with poojayami. We can also offer salutations (namaskara) with vocative (caturyanta) and namah.

Theses names convey a secret message of the glory and experience of the divine.

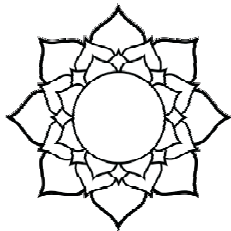
1. Paramanada lahari

Parama= Highest; Ananda= bliss; Lahari= waves

Ananda is bliss. Parasurama in his kalpasutra says 'Anando brahmanam rUpam'- Verily the form of Brahman is bliss .The joy rising on seeing an object of desire is called Amoda, on possession is called pramoda. The inherent bliss, which is ever within, at all times, is called ananda, bliss. Parama means the zenith, the highest. Lahari is the wave. The wave is referred here to stress that the blissful experience will be new in every moment, a continual everlasting bliss, not a stagnant one. So this name reveals that Devi's form is experience of the continual awareness of the everlasting, highest

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|---------------------------------|---|
| ४- लघुमध्याह्न्यायै नमः | ४- रक्षोगणनिषूदन्यै नमः८४ |
| ४- ललमानायै नमः | ४- अम्बायै नमः |
| ४- लघुद्रुतायै नमः६० | ४- अन्तकारिण्यै नमः |
| ४- हयारूढायै नमः | ४- अम्भोजप्रियायै नमः |
| ४- हतामित्रायै नमः | ४- अन्तकभयङ्कर्यै नमः |
| ४- हरकान्तायै नमः | ४- अम्बुरूपायै नमः |
| ४- हरिस्तुतायै नमः | ४- अम्बुजकरायै नमः |
| ४- हयग्रीवेष्टदायै नमः | ४- अम्बुजजातवरप्रदायै नमः |
| ४- हालाप्रियायै नमः | ४- अन्तःपूजाप्रियायै नमः |
| ४- हर्षसमुद्भवायै नमः | ४- अन्तःस्वरूपिण्यै नमः |
| ४- हर्षणायै नमः | ४- अन्तर्वचोमय्यै नमः |
| ४- हल्लकाभाङ्ग्यै नमः | ४- अन्तकारातिवामानकस्थितायै नमः |
| ४- हस्त्यन्तैश्वर्यदायिन्यै नमः | ४- अन्तःसुखरूपिण्यै नमः९६ |
| ४- हलहस्तार्चितपदायै नमः | ४- सर्वज्ञायै नमः |
| ४- हविर्दानप्रसादिन्यै नमः७२ | ४- सर्वगायै नमः |
| ४- रामायै नमः | ४- सारायै नमः |
| ४- रामार्चितायै नमः | ४- समायै नमः |
| ४- राज्ञ्यै नमः | ४- समसुखायै नमः |
| ४- रम्यायै नमः | ४- सत्यै नमः |
| ४- रवमय्यै नमः | ४- सन्तत्यै नमः |
| ४- रत्यै नमः | ४- सन्ततायै नमः |
| ४- रक्षिण्यै नमः | ४- सोमायै नमः |
| ४- रमण्यै नमः | ४- सर्वस्यै नमः |
| ४- राकायै नमः | ४- सांख्यायै नमः |
| ४- रमणीम्ण्डालप्रियायै नमः | ४- सनातन्यै नमः१०८ |
| ४- रक्षिताखिललोकेशायै नमः | इति हरितायन संहितायां श्रीत्रिपुरा रहस्ये |

ज्ञानखण्डे भार्गवदत्तसंवादे
षड्विंशतितमोऽध्यायः



bliss. **Lalita sahasranama: aananda kalikaa (729)**

2. Paracaitanya dIpika

Para= Highest; Caitanya= cosmic awareness;
dIpika=Lamp

Caitanya is the experience in the intellect with cosmic awareness. Para as said above denotes highest, dIpika is the brightness in flame of a lamp. As a lamp guides by lighting up the path, the preceptor guides the aspirant to the highest realization... Thus the aspirant will now be a light, brightening his environment and will be a guide to seekers. Thus this name prostrates and shows us the entire lineage of Masters.

Lalita sahasranama Agyaana dvaanta deepikaa(993) , caitanya kususma priyaa(919)

3. svayamprakasakiraNa

svayam= not dependent on outer source;
prakasa=brightness; kiraNa=rays.

svayam prakasa denotes that the brightness of the above said inner light doesn't depend on any outer source. Kirana are rays, which spread this brightness. Vedas say 'tasya bhasa sarvamidam vibhati'- In its (the Brahman's) brilliance the all this (universe) is lightened up. Hence the aspirant's final destination is revealed here, which is residing in everlasting bliss, in the sahaja state; with a continuity of tradition is revealed here.

Lalita sahasranama: Svaprakaashaa (414)

4. NityavaibhavasAlini

Nitya = eternal; vaibhava = glory; sAlini = one who is with this glory. As seen in the first name, this bliss is eternal but has new dimensions

every second. This is the glory of Devi. The tantras guide us to meditate on Lalitha Devi and Sri Kamesvara as of sixteen years. Why should their age be sixteen years? This age denotes an adolescent stage where in we find the mind is full of fresh energy and vigor. There will be new ideas and movement in unforeseen directions every second, one minute there will a fashion next minute it will change, this idea of change their central idea, they want to experience all aspects of life, so no obstructions will be tolerated. The seers found that such is the state of the realized sadhaka immersed in bliss. This bliss is not stagnant, it shows colors and beauty every second like that of an adolescent. The bliss with which the whole universe is immersed is the great glory of Devi

Thus the first four names reveal the nature of the adored deity, the mentor, the traditions and final destination with glory of all these.

5. Visuddha kevalakhanda satya kalatma rUpini

Visuddha= complete purity, kevala = 'only', akhaNda = undivided satya = truthful; kAlAtma rUpiNi = in the form of Time. Thus this name points out to the devi who is form of TIME which is eternal, pure, true, undivided. During creation space emerges out of TIME and merges into it during dissolution.. We can define time as an interval of two events in space. Therefore TIME has neither a beginning nor an end. Before creation, the Absolute Brahman existed with the Divine splendor, his sakthi, in the form of AdhyA MahAkAli, who took the form of Sri Lalitha MahAtripurasundari during creation and the whole visible universe is created from HER, they are both inseparable. Thus we can conclude that these that divisions of Time are Sri Lalitha herself.

6. Adi madhyAnta rahitA

Adi= Initial, the beginning; Madhya= the middle, on the course;
anta= the end, final;

rahita= devoid of these. As seen in the previous nama, Since Devi is above TIME there can neither be a beginning nor an end to this Divine splendor. This name points out to the eternal nature of Sri Devi

Lalita sahasranama: anaadi nidhanaa (296)

7. MahAmAyA vilAsini

Maha maya means the great cause for the knowledge of separate entity, vilAsini is one causes this in a playful manner.

During creation the from the un-manifest in the subtle level while Isvara by his own will becomes the purusha- the individual being hidden inside the five screens - kala, vidya, rAga, kAla and niyati. This is done by mahAmAyA. This name refers to the most subtle creation (para level)

Lalita sahasranama: Mahaa maayaa

8. GuNatraya paricchetri

Guna traya= the three gunas - Satva, rajas and tamas; paricchetri=
one who divides.

During creation the from the un-manifest will emerge prakruti which is an equilibrium of the three gunas,- Satva, Rajas and Tamas. This is the substratum of the visible universe. Sri Devi is the force as the primordial movement (Adya sphanda), which is behind the manifestation of the three gunas and their mix, which creates the visible universe. This name refers to the subtle creation (sUkshma level)

9. Sarva tattva prakAsini

Sarva tattva means all tattvas from Siva to prthvi which are thirty six

in number. Prakasini is illuminating them- creating them; this is tattvAdhvA, which is also the subtle creation of the universe. (The sUkshma level)

Lalita sahasranama : tattvamartha svaroopinee (908)

10. strI pumsa bhAva rasika

StrI and pumsa means the female and male principles, bhava is their attitude to each other and rasika is one who enjoys this attitude. The creation of this world is carried forward by the union of male and female of each species. Bhandaasura was the negation of this attractive force; Devi emerged from the cidagni kuna to restore the creative principles by rejuvenating Sri Kamadeva (who had become Bhandaasura) and uniting him with Sri Rati devi – 'kAma samjIvana aushadih'. Thus devi enjoys the creative attitude between the male and female principles for propagation of creation. (The sthUla level)

Lalita sahasranaama: Kaama keli tarangitaa (863)

11. Jagat sargAdi lampatA

Jagat= The visible, gross universe, sargAdi= sarga means to create - the suffix "Adi" is indicative of the five fold acts of the Supreme, which are srsti-creation sthiti-sustenance, samhara-annihilation, tirodhana- concealment of the real nature and anugraha= the revelation of the true nature of self; lampatA= very skillful, Sri Devi's nature is so highly skilled that these seem as mere play to her.

Lalita sahasranama : kushalaa(436)

12. Ashesha nAma rUpAdi bheda cheda ravi prabhA

Ashesha nama rUpAdi= the entire cosmos of name and form, different names for a same form and different forms for a same name, bheda cheda= the dispelling of this difference, ravi prabhA= This nature is like the sun's rays which dispel the darkness of ignorance,

when sun rays appear, we need not say to darkness please leave, it will cease to exist, this is verily the aspect of anugraha in the above five act, which causes the dispelling of darkness of ignorance in the form of various names and forms.

Lalita sahasranama : naama roopa vivarjitaa(300), raviprakhya(596), bhakta haarda tamo bheda bhanu mat baan santati(404)

The above two names are diametrically opposite acts in HER play

13 anAdi vAsanA rUpA

VasanA= these are impressions in the subtle body, anAdi- doesn't have a beginning, rUpA= Devi is in that form. The first cause of creation is the will by the divine that I shall create-'bhahusyAm prajAyeyeti'. This point to the creative aspect of the divine –srishti, since this is beyond time, which will come into existence after this initial movement, we are denoting this aspect as anAdi- without beginning- also denoting that it is not subjected to change with time flow.

14. vAsanodyat prapancikA

VAsana= the impressions in the mind; udayt= arise and shine forth; prapancikA= in the form of Universe. Thus this name points to the sustenance (sthiti) of the creation

15. prapanca upasama prAUdhA

Parapanca = the creation – the universe; uapsama= dissolution – annihilations; praUdA= mature. Thus this name points to annihilation of the universe in a mature state
praUda is the fourth stage of experience of an aspirant. In this state the universe does not appear to him as different from him /Devi i.e. his whole consciousness will pervade this universe, this is

metaphorically said here.

16. CarAcarjanmayI

Cara= movable, acara= immovable jagat= the universe, mayI= pervading all. Thus we are directed to recognize that devi is in all animate and inanimate entities in this universe. This is a direct experience of the above said stage.

Lalita sahasranama : caracara jagannaathaa(244)

17. Samasta jagadhAdhAra

samasta= all inclusive jagat= the universe, AdhArA= support. In this name we are directed to recognize that devi base support of all this visible universe. Further to the above we are going deeper into the understanding of this universe

Lalita sahasranama : sarvaadhaaraa(659)

18. Sarva sanjIvanotsukhA

sarva= all inclusive; san Jivana= best living utsukhA= carries out with great enthusiasm We are now able to recognize that devi is cause of all the best things in our life. Hence recognize that what ever happens in our daily life are done by her for our welfare, how ever it will seem to us that some incidents may cause misery, this is due our lack of the all encompassing vision.

Lalitha sahasranama: sukhakarI. (968)

19. bhaktacetomayAnanda svArtha vaibhava vibramA

Bhakta= the worshipper, aspirant, ceta= consciousness or mind Ananda maya= filled with bliss sva artha= meaning of the self or in other words self knowledge, vaibhava= glory, vibhramA= playful acts.

We can infer from this name the Sri Devi by her playful acts reveals

her glory and self knowledge to an aspirant, thus filling his consciousness with bliss.

Lalitha sahasranama : Bhakta citta keki ghanaa ghanaa (747)

20. Sarvaakarshana vashyadi sarva karma dhurandharA

sarvAkarShaNā vasyAdi= All ritual beginning with attracting and enticing all living creatures, sarva karma= like this the six rituals employed in the tantras, durandharA= executing them with a high skill.

All actions whether in the physical or mental plane can be categorized in the six tantric rituals- santhi, Mohana, vasya, uccatana, vidveshana and marana, These tantric ritual employ mantras which end with namah, svAhA, vaShat, hum, vausHat and phat. These are also seen in the Shadanga nyAsa of all mantras. Since Devi is the primal cause of all actions, this name points out explicitly that aspect of Devi, which is executed skillfully by her. Since 'dhurandharA' has a veiled meaning of cunningness, this can be interpreted as Devi is skillful in concealing the truth (cunning) that she is the cause of actions and make the individuals feel that they are doing these actions.

21. VigynAna paramAnada vidyA

vi-gyAnā= special knowledge ; paramAnanda= the everlasting bliss, vidyA= in the form of this knowledge. The Special knowledge that the self is the universe bestows the unlimited bliss. Devi is in that form of practical experience.

22. SantAna siddhidaa

santAnā= progeny; siddhi dA= one who confers this aspect.

Vedas declare- prajA tantum mA vyavatchetsih' – don't break the

progeny line',also it says- AtmA vai putrAnAmāi' the self is verily the son. Hence the progeny acquires an important aspect in Vedic life; Devi literally follows these edicts and blesses the aspirant with progeny. Also this is a direct result of the earlier name 'strIpumsa bhAva rasikA”.

23. AyurArOgya saubhagya bala shrikIrti bhagyadA

Ayuh = The full life as said in the Vedas 120 years of bodily existence, Arogya= Health – free from all types of diseases, saubhagya = The auspicious environment which will cause a happy mind set, bala= The strength, The power to bear and endure both physically and mentally, shrI= This is again auspicious, but in the sense that it radiates from the individual to the environment, kIrti= Fame in both character and knowledge , bhAgya= luck, which means to have the company of holy wise men dA= one who bestows the above to the aspirant. This name points out to the bestowment and development of famous, healthy, wealthy, strong, lucky and wise character in the aspirant of Sri Sundari uapasna as said in “srisundari pungavAnAm bhogasca mokshasca karasta eva”

Lalita sahasranaama : Bhakta saubhagya daayinii(117), sree karee(127), bhaagyabdhi candrikaa(746)

24. Dhana dhAnyā ManI vastra bhUshA lepana malyadA

Dhana = wealth in terms of finance dhAnyā= food – all types of edible grains, maNI= The precious gems, vastra= The cloth of the highest quality, bhUshA= The Ornaments adorning various parts of the body in different designs, lepana= the various creams and scents- which give a pleasant odor and create an comfortable environment, malya= the garlands made from different flowers found at that time of year; dA= one who bestows the above to the aspirant. It is said

“srisundari pungavAnAm bhogasca mokshasca karasta eva- one who treads the ritual path as prescribed in the sundari sadhana will have both pleasures in this world and the release from the worldly bondage. This and the above name points out to that aspect of worldly pleasures enjoyed by the aspirant of sundari sadhana.

Lalita sahasranama: Dhana dhaanya vivardhini(886) . Vasudaa(670)

The above two names have specific seven characteristics which are bestowed on the aspirant by Sri Devi.

25. Grha grAma mahAraJya sAmrAjya sukha dAyini

grha = Household, grAma= Village mahAraJya= Country, sAmrAjya= The collection of countries or Continent sukha dAyini= Confers the pleasure of leadership of the above said list. This is in continuation of the above said worldly pleasures, especially pertaining to the lordship, an elaboration of these are listed in the next nama. In the avarana pooja also we find four Lakshmi devis, The Lakshmi, MahAlakshmi, trisakthi lakshmi and the sAmrAjya lakshmi, who confer the above experience of the bliss at the different levels.

Lalita sahasranama: mahaa saamraajya shaalinee (582)

26. saptA~ngasakthi sampUrNa sarvabhaumaphalaprada

SaptAnga sakti sampuraNa= The Fully powerful seven characteristics sarvabhauba= emperorship phala pradA= Confers these pleasures on the aspirant as a result of the devotion to Sri Devi Lalitambika. Sri Lalitha Devi confers upon the aspirant the highly powerful seven characteristic pleasures of an emperor. Amarakosa in kshatriya varga, second chapter, verse 17 refers to these seven characteristics of the emperor as 'svAmyAmAtya suhrt kosa

rAShTra durga balAni ca rAjyAn~gAni'. svAmi- Being the leader, head; AmAtya- good ministers; suhrt- good friends who are close and dear; kosa- treasury; rAShTra- Domain for ruling; durga- fortified walled citadel, a stronghold in time of distress; bala- an army which is true to the ruler. In the aspirant svAmi refers to the individual soul – the Atma, AmAtya is the buddi, the intellect which will guide in the correct direction, suhrt are the good, moral, virtues that shape the character, kosa is the inherent virtues like kindness, love; durga- the fortified citadel is the well maintained body without which the whole sadhana is lost, bala is the faith which helps in time of distress. We also find a similar name in Ganesa sahasranama as 'saphAn~ga rAjya sukhadah'.

27. Brahma vishNu sivendrAdi pada visrAnanakshama

Brahma= the creator, VishNu= the protector or preserver, siva = The annihilator, indra= the lord of devas, pada= these posts, visrAnana= giving out-handing out these posts, kshama= very skillful. Sri Lalitambika is very skillful in handing out the post of the devtas like lord of devas, the creator, the protector, the annihilator. A Special Reading from this name, we find an aspirant in Srividyaopasana will enjoy the utmost pleasures and hold the highest portfolios in the universe.

28. Bhukti mukti mahAbhakti viraktiyadvaitadAyini

Bhukti= material pleasures, mukti= release from the chains of worldly pleasures, mahAbhakti= the one pointed devotional fervor, virakti= loss of wontedness in all aspects including release from worldly bondage, advaita= the final realization of oneness with the Divine dAyini= confers the above on the aspirant in step wise manner.

Lalita sahasranama : Mukti daa(736), mukti roopinee(737), nirdvaitaa (667)

29. NigrahAnugrahAdhyakshA

nigraha= The annihilation, anugraha- the grace adhyakshA= the leader of these two activities. Devi's grace works as to destroy our negative tendencies and to shine forth our positive attitude.

We find the nigrahAsthakam and anugrahAshtakam of Devi VarAhi in ritual manuals, this name points out to her explicitly.

Lalita sahasranama (nigrahaa) samhrtaasesha paashandaa(355), (anugraha) anugrahadaa(273)

30.GynAna nirveda dAyinI

gyAna= Knowledge; nirveda= indifference; dAyinI= one who bestows this state. Thus we find that devi bestows a state of indifference to the situations around the aspirant after he gets her experience i.e. knowledge that all is HER act/play.

Lalita sahasranama: gyaana daa(643)

31. Para kaya pravesaadi yoga siddhi pradaayini

parakAya= Another body; pravesha = entering ; Adi yoga siddhi= like this the accomplishments (powers) due to intense sadhana; pradAyinI= one who confers these with enthusiasm. In the initial level of sadhanA these powers (accomplishments) like reading of future, seeing / hearing / talking at long distances, travel through air at lighting speed, etc. are observed. Sri Devi confers these powers to see whether the aspirant stays at these lower levels of accomplishments or intensifies the sadhana further to realize the Devi as his own self.

Lalita sahsranama : Siddhavidya (472)

32.ShiShTasaNjIvanaprawDhA

shiShTa= devotees ; sanjIvana= good life ; prawdhA= mature experience. She confers on HER devotes a state of mind of maturedness to take any situations in life as good. A level of comfort in the aspirants mind will be given by Sri Devi that he shall not be in want of anything.

Lalita sahasranama : Shishteshtaa(411)

33.DuShTasamhArasiddhidA

duShta= evil doers samhAra= killing siddhidA= one who confers this quality on an aspirant. There are a lot of negative forces which work against an aspirant in the sadhana. One way is to convert them into friends; else there is no option but to extinguish them. Thus from the previous and this name, we find devi protects and nourishes her devotees and removes negative forces.

Lalita sahasranama : dushta dooraa(193) . daita hantree (599)

34. LILAvinimitAnekakOTibrahmANdaMandaLA

LILA= playfully, vinirmita= intrinsic constructions, aneka koTi- the innumerable, brahmANda= univers maNdaLA= circles or existence. The creation the innumerable universes is a play for HER.

Lalita sahasranama : 'Leelaa klipta brahmaanda mandalaa', 'aneka koTi brahmanada jananI', 'LILAvinodinI'

35.EkA

ekA= The One. Since Sri Devi is the first throb which became many, she is called as 'One'

Lalita sahsranama : Ekaakinee(665)

36.aNekAtmika

anekA= The many Atmika= individual . Vedas say ekaivAham

bhasyAm prajAyeyeti' = I am One, the undivided, by my own choice I became many, many in the sense of different entities with different characteristics, not clone like.

37. NAnArUpiNI

nAnA= The different entities, rUpiNi= Forms. Sri Devi Created the world from her own form and dwells as different entities in various forms.

38.ardhANganesvarI

Ardha= The half; angana= body; IsvarI= Ruler. Sri Devi has secured the half body – the left half- of the Lord.

Lalita sahasranama: Kaantaardha vigrhaa (861)

39.sivasaktimayI

Siva sakti= The creator and the creating principle mayI= Identical with them. Sri devi as we have seen is the primordial cause of creation is both the creator and the creative principle.

Lalita sahasranama: shiva saktyaikya roopini (999)

40.nityasrNgArekarasapriyA

Nitya= Eternal; srNgAra= the creative urge; eka rasA= the only flavor; priyA= Liked by HER. Sri Devi is the first creative movement. Hence this is the most liked task. NityA= will point to number ten as per secret code, srNga meaning the horns will denote number two, on a whole number twelve is obtained by this. Ara means petals, hence the twelved petalled anahata cakra is indicated, rasa is the sound enjoyed there, the anahata dhvani, Eka means only and priyA means delighted in immersing in this anAhata dhvani

Lalitha sahsranama : srngaara rasa sampoornaa (376)

41.tuShTA

tushTi= Satisfaction in the mind A= is one who is such. Sri Devi being the apAptakAmA= whose desires are fulfilled instantly is most satisfied; hence her worshipper is also granted that state of mind.

Lalita sahasranama: tushti (443)

42.puShTA

puShTi= The youthful exuberance – the physical well being A= one who has this. Sri Devi's body is not like our physical body, it is tatvateetaa, above the universal state, and hence it is described as being in youthful exuberance.

Lalita sahasranama: pushti (444)

43.aparicchinnA

A= not; paricchinnA= limited, Sri Devi is the entire universal manifestation in its diversities, hence she is described as not limited.

Lalita sahasranama: desha kaalaaparicchinnaa (701)

44.Nityayawvanamohini

Nitya= eternal, yauvana= youthful exuberance; mohini= stupefied. Sri Devi's ever youthful appearance will cause delusion to the weak minded, while it will possess the devotee's mind.

45.SamastadevatArUpA

Samasta devatA= All divine forces ; rUpA= Forms. Sri Devi being the created universe out of her own form is found in the forms of different divine forces.

46.SarvadevAdhidevatA

Sarva deva= All divine forces adi devatA= The Lord or Queen of the divine forces. Sri Devi being the creatrix is the Lord of the created world and is called thus. The same is said in Lalitha sahasranama as

shrI mahArAgynI.

47.Deva rishi pitr siddhadi yogini bhairavaatmikA

Deva= the gods; Rshi= the sages; pitr=the manes; sidda= the accomplished; yogini= the female adepts in the tantric rituals; bhairava= the male adepts in the tantric rituals; Atmika= she is in the form of the above listed persons. This also points to the the nyasa of devatas in the set of MahaShoda nyasa (which is Prapanca, bhuvana, trimurti, mantra, devata, matrka) where we find a reference to the above said list of deities.

48.Nidhi siddhi maNi mudrA

Nidhi= the treasures which are nine in number; siddhi= the eight accomplished feats; maNi= the jewels of rare stones also nine in number; mudrA= the gestures during the ritualistic puja to please the deity which are ten in number. On a total of the above numbers we find thirty six- the number of tatvas (elementary principles) that made up this entire universe.

49. ShastrAsatrAyudhabhAsurA

Shastra = weapons that are used to fight at close quarters like sword, mace astrAyudha = those weapons that are thrown with use of a mantra like javelin, arrows, brahmAstra; bhAsurA= one who is shining with these weapons. Refer LalitopakhyAna for the list of these astrAs , they are chanted in the morning rasimala by all aspirants.

In an individual these can be equated to the mental modifications. Thus we find shastras are mind set/ opinions on our selves and astras are opinions on the others. These cause the ego to be puffed up. Awareness that this universe (including the aspirant) is the devi is the shining is said here. These will cause the wonderful experience of the

universal consciousness.

50.Chatra cAmara vAditra patAkA vyajanA~ncitA

Chatra: The Umbrella signifying the royal authority cAmara: the fanning whisks made out of antelope hair vAditra: Musical Instruments patAkA: Flag also signifies royal authority; vyajana= Fans, aNcitA: being attended by people holding / playing with these articles.

Lalitopakhyana describes a big White umbrella being held over the divya dampati signifying their royal status by Sri vAmA devi- The first Pitha sakthi, behind her. The fanning whisks are white in colour held by Sri Lakshmi and Sri sarasvati- Lalitha sahasranama says: sa cAmara ramA vAni savyadakshiNa sevita , also Lalitha trisati says 'Lagna cAmara hasta srI sAradA parivIjitA'. The musical instruments are veena, flute and mrdanga held by veen sayamala, venu syamala, sangeeta syamala etc. playing soft music. One of the important royal insignia is the Flag with a Triangle and Bindu held by Rati devi. Vyajana means fans, the Fan made from Peacock feathers and from Herbal roots on a palm leaf are held by two pitha sakthis in front of Sri Lalitambika.

In the aspirant these will take a special meaning. The chatra – Umbrella will protect the person holding it from the harsh sun rays, or heavy rain downpour, like wise the protection during sadhana is by Sri Guru, Thus this will point to one's own Guru, the white color is denote his satvic nature. The cAmara – can be split as ca + amara – with eternal beings. The guidance from Guru is eternal, the relationship between the sadhaka and his guru is eternal, thus the entire eternal Sri Guru parampara, which will guide us can be envisaged as this upacara. VAditra will be the experiences on treading the path, since the step beyond agyna cakra will have ten

different sound experiences of bell, flute, conch,, drum etc. patAkA- The Flag will denote the Flag of victory, which will be the summit of these experiences. Vyajana =vya + jana will mean the company of like minded – sativic – persons who shall ensure that our zeal in this path shall never get lessened.

51.hastyasvarathapAdAtAmAtyasenA susevitA

Hasty (sena) = the army of elephants, asva (sena) = the army of horses, ratha (sena) = the army of chariots, pAdAta (sena) = the army consisting of soldiers on foot, AmAtya (senA) = the council (army) of ministers, su sevitA= well attended by the above in the most appropriate manner.

As per Lalithopakhyana: Sri SampatkarI Devi headed the Elephant Army seated on the red hued elephant called ranakolAhala (meaning the excitement of the war). Sri AsvArUdhA devi headed the army of horses seated on a horse called aparaajita(meaning un-defeatable). Sri Varahi was the commander-in-chief of the whole army, which will include the army of chariots and soldiers and had many vehicles – the kiri cakra- five tier chariot drawn by boars, the Lion called vajraghosha (meaning thunder like sound- i.e. so strong a voice), a buffalo and an antelope. Also to help in the decisions and to guide in the war was Sri Syamala / Raja matangi Devi – the prime minister who headed a council of ministers seated on her geya ckara (seven tier the musical chariot).

In the individual this will take a special meaning, hasti = the ten channels of information of this universe – the ten indriyas, ashva= the mind which will be faster then the fastest moving object, ratha= the physical body, pAdAta = the immunization – the protectors of the body from all diseases, AmAthya= the intellect . the buddhi.

Susevita -Worshiped by them. Thus this will exactly point to the Atma, which is attended by all the above.

52.Purohita kulAcArya guru shishyAdi sevitA

Purohita = a priest who conducts the normal rituals, kulAcArya = the family's traditional preceptor; guru = the divine in human garb for the salvation of the seeker, the purnAbhisheka guru, shishya = the aspirant / seeker, sevitA= attended by these persons. Thus we find Sri Devi is attended by both the Master and the disciple.

Lalita sahasranama: Guru moorti (603)

The following names will point to the physical form to be meditated on instruction from the Master.

53.SudhAsamudramadhyodat suradruma vAsini

sudhAsamudra= the ocean of nectar of immortality, madya udyat= shines forth in the middle of the above said sura druma= heavenly tree called kalpavrksa, vAsini= lives beneath this.

On a whole this name meditates on Sri Lalithadevi beneath the kalpavrksa in the middle of the ocean of nectar, which confers immortality.

Lalita sahasranama: sudhaa saagara madhyasthaa (61)

54.MaNidvIpAntaraprodyat kadamba vana vAsini

maNidvIpa= the island of gems /jewels, antra = inside, prodyat= specially shines forth, kadamba vana= the forest of kadamba trees, vAsini= lives inside this

On a whole this name meditates on Sri Lalithamba inside a forest of kadamba trees in an island of jewels / gems which is in the middle of ocean of nectar.

Lalita sahasranama: Kadamba vana vaasinee(60)

55.CintAmaNigrhAntasthA

cintAmani= Gem that fulfills all desired thoughts, grhA= house, anta= inside, sthA= resides.

This is a further meditation of Amba inside the house made of wish fulfilling gems in a forest of kadamba trees on a island of jewels /gems which is in the middle of the above said ocean.

Lalita sahasranama: Cintaamani grhaantasthaa (57)

56.MaNimaNdapamadhyagA

maNi= gems of various kinds, maNdapa= specially erected podium, Madhya= in the middle, gA= moves .

This a further deeper meditation of amba in a special podium also made of wish fulfilling and other jewels / gems inside the above house

57.RatnasimhAsanaprodyatsivamaNchAdisAyinI

ratna simhAsana= a throne made of jewels , prodyat= especially shine forth, sivamachAdi= the cot made up of siva and others, sAyinI= reclining on this

This is in further to the above - inside the Jeweled podium, a throne with brahma, Vishnu, rudra and isvara as legs and sadasiva as the cot, with amba on the left lap of Shiva kamesvara.

Lalita sahasranama: panca brahmaasanasthita (58)

58.SadAshiva mahAlinga mUla sanghaTTa yonika

sadAshiva= the state of Shiva in creation wherein the entire cosmos is inside his consciousness, mahAlinga= the great identity ; mUla sanghaTTa = the base / root of this is closely linked to ; yOnika= the creative source. While looking at the process of creation,: The primordial stage is called parashiva. When there is an urge to create, parashiva becomes shiva and the urge is named shakti. Next level is

the finalize the process and the end products, shiva in this state will have an totality of this universe inside his consciousness, this state of shiva is called sadAshivA and the creative urge is called shuddha vidyA . In the above linear process we can surely recognize that the second stage of Shiva (viz. the sadhAshiva) is entirely due to the urge from the creative principle / source (shakti). This entire process is explained in this name.

59.AnyonyAlingasamgharShakaNDUsamkshubdamAnanA

anyonyAlinga= hugging almost devoid of the sense of duality, samgharSha= close rubbing of the organs so as to unify the separate entities, kaNDU= hitting the bodies in force such as to find a height of unification. samkShubdha = verily agitated mAnasA= the mind. The agitation in the mind of Devi is solely due to the creative aspect- the one becomes many, not a clone but many in terms of diversity of forms and functions, here duality comes into play. Thus we find the three states of duality in the form of hugging, rubbing and hitting of two principles – here they are likened to two bodies, which are shiva and sakti, this is turn causes further expansion of this universe.

Here we are amazed to find the physical description of the pancikarana of this universe, the first two elements are subtle not seen but only felt- the space and air, the fire is a result of rubbing , the water soaks all – literally hugs, and the earth is the most concrete hard form which is represented as hitting . Thus we find the visible universe created and this causes confusion - agitation – in the individual who has 'forgotten' that he is divine.

60 KalodyatbindukAlinyAturyanAdapramparA

Kala= audible sound udyat= arising from; bindu = the 'm' sound at

the end; kAlynyA(di) turya nAda= from the sixth step (of sakti) to the highest experience of the mahAbindu paramparA= the lineage. Thus we find the Sri devi represents the lineage of the subtle sound arising from the audible to the most subtle mahAbindu. In short she is 'vAk'
Thus we find that the above two names gives us an idea of the visible universe (sthula prapanca) – the gross – in form of both artha prapanca and sabda prapanca.

In an individual the kALinI, which denotes the number six, will point to the six astral centers (shaT cakrA). 'ka', 'la', turiya nAda – the fourth vowel in Sanskrit alphabet 'I' and bindu – the anusvara 'm' are the seed form of the kAmakalA mantra 'klIM', which also represents the kundalini, 'udyat' will point to the rising of the same and 'paramparA' will denote the guru padukA at the sahasrarA. Thus a full experience of the rising of the Kundalini through the sadhanA is seen here.

61. nAdAnantasamdohasyamvyaktavacomRdA

nAdAnanta = the most subtle sound; anata= the whole range (which will point to the total sound range) sandoha= in totality, svayam vyakta – own manifestation; vaco = speech aMrtA= immortality, or eternal. This name will now point to the eternal Vedas as being manifested from her own self and revealing her nature. There is also a veiled hint to the tantras here, in the svayam vyakta – wherein the Vedas were 'seen' by the rishis, the tantras were 'told' by Sri Devi to her Lord Shiva.

62. kAmarAja mahAtantrarahasyAcAradakshiNA

kAmarAja mahAtantra= The highest ritual of the kAdi mata- the Whole saparya paddati; rahasyAcAra= To be done in secret; dakShiNA= Skillful or very adept. Parasurama also says 'maTru

jaravat gOpiyuaM'- Utmost Scenery to be maintained. Devi confers the skill on the earnest / true aspirant to understand and execute the secret ritualistic code of the sadhana through the Guru, who manifests as the vimarsa sakthi inside him. Thus a person who has pure true aspiration will be guided by the divine and his sadhana will be in total secrecy. This can be seen as a continuation of the above name wherein the tantra's were revealed.

Lalita sahasranama Dakshinaadakhinaaraadhyaa (923)

63.MakArapaNcakodbhUtapraudAntollasasundarI

'ma'kAra pancaka = The five 'M's – The madhyA= wine, mAmsa= flesh, matsya= flesh, mudrA= gestures / edible grain food, maithuna= the union. udbhUta= born out of these ; praudhAnta ullAsa= the fifth stage in the aspirants journey where in these is total cessation of the individual ego, sundarI= the deity adored in this path who will lead the aspirant in the form of Sri Guru. Parasurama says 'Anandam brahmano rOpam tattca dehe vysvasthitam tair abhivyanjakAh paNca makArAh tair archanam guptyA prAkatyAnnirayah.' Thus we find the five 'ma'kAra are the abhivyanjaka- the cause of manifest of the bliss which was inherent in the body. *Hence on constant practice this bliss will now be everlasting without the external panca 'ma'kArAs.* This is further to the above name where we find the explicit reference to the experience of the tantric ritual said in the preceding name.

Lalita sahasranama : pancamee(948)

Thus from Name 58-63, where we find the subtle creation, the gross universe- artha srishthi, next is the sound – sabda srishthi, from sound the manifestation of veda and tantra, the tantric ritual manual and final experience.

64.SrIcakra rAjanilaya

srIcakra rAja= The king of all mystical diagrams, which is in the form of a chariot, that emerged in the holy fire pit (cidagnikuNDa) during mahAyAga.niilaya= her house. We usually invoke Sri Lalithambika in a srickara for all rituals.

Lalita sahasranama : Sri cakra raja nilaya (996)

65.SrividyaMantra vigraha

srIvidya mantra= The specific mantra pertaining to Sri Lalitha is known thus, vigraha= the physical form is from the mantra.

Lalitha sahasranama ' srimadvAgbhavakaika...katydhobhaaga dhaarinee ' which says the first part is the face; the second part is below the neck to the waist and the third part is from below the waist. Thus we find the physical form of Sri Devi is the three parts of the Srividya mantra.

The order of the names are in sequence of the way the Devas saw in their Mahayaga, First was the shining chariot(Sri Cakra) emerging out of the sacrificial fire and later the four armed Lalitambika seated in it.

66.AkhaNDasaccidnandashivasaktaikyarUpiNi

akhaNDa= Whole – not in a breakup; saccidAnanda = the being , knowledge and bliss ; shivasakti= the Initial throb and the Primordial sustenance; aikya = unified ; rUpiNi= forms.

Lalita sahasranama: shivasaktaikyarUpiNi (999)

67.TripurA

tripurA= one who reside in the three cities, the three cities are metaphorically said as representing the three bodies the gross casual and the subtle which exist in the states of waking, sleep and deep

sleep. She, who resides in these three bodies / states and also above them is called tripurA.. This is also the cakresvari of the first avarana devatas in the srIcakra called trailokyamohanacakra which is in the form of a square.

Lalita sahasranama : tripurA (626)

68.tripuresAni

tripurA= one who reside in the three cities; IsAni= Ruler. She is also the cakresvari for the second avarana sarvAsAparipUraka, which is the shape of a sixteen lotus petal

Lalita sahasranama : tripureshee (787)

69.mahAtripurasundarI

mahAtripurA= the might one ,one who reside in the three cities; sundarI= most beautiful. She is also the cakresvari for the third avarana sarvasamkshobhaNa, which is the shape of a eight lotus petal

Lalita sahasranama : srimattripura sundaree(997)

70.tripurAvAsarasika

tripurAvAsa= one who reside in the three cities; rasika= one who delights in this state. tripuravAsini is also the cakresvari for the fourth avarana sarvasaubhagyadayaka, which is the shape of fourteen triangles.

Lalita sahasranama : tristhaa(874)

71.TripurAsrI svarUpiNi

tripurAsrI= one who is auspicious to the three cities; svarUpiNi= in her form. tripurAsrI is also the cakresvari for the fifth avarana sarvArthasAdhaka, which is the shape of the outer ten triangles.

Lalita sahasranama : tripura sree vashankaree(978)

72.MahApadmavanAntasthA

mahApadmavanA= The big forest of lotuses; antasthA= resides inside this forest. Lalitopahkyana describes devi's residence and we find that it is in the middle of a forest of lotuses, wherein we find Devi AnnapUrNesvarI

Lalita sahasranama : mahaa padmatavee samsthaa(59)

73.srimattripuramAlini

srImattripura= The mighty one who reside in the three cities; mAlinI= one who removes the stains of anava mayika nad karmika malas.. tripuramAlini is also the cakresvari for the sixth avarana sarvarakshAkara, which is the shape of inner ten triangles.0

Lalita sahasranama : tripura malinee(875)

74.mahAtripurasiddhAmba

mahAtripura= The great one who reside in the three cities; siddhAmba= mother of the accomplished adepts. tripurasiddhA is also the cakresvari for the seventh avarana sarvarogahara, which is the shape of eight triangles.

Lalita sahasranama : Sidheshavree(471)

75.srimahAtripurAmbika

srImahAtripura= The great mighty one who reside in the three cities; ambika= mother. tripurAmba is also the cakresvari for the eight avarana sarvasiddhiprada, which is the shape of a triangle..

Lalita sahasranama : tripuraambikaa(976)

76.navacakraAdevi

navacakra= the nine enclosures, karma= the worship mode, devi= one who accepts this worship. Thus we find the Devi accepting the mode of worship of the sricakra as a navavarana pooja.

Lalita sahasranama:mahaayaaga kramaaraadyhyaa (230)

77.MahAtripurabhairavi

mahAtripura= The great one who reside in the three cities; bhairavI= one who delights in creation, sustenance and annihilation. In some tantras we find the cakresvari for the last ninth avarana sarvAnandamaya, which is the shape of bindu (dot, circle), is named so and her mantra is *hskrlldaim hrskrlldIm hskrlldauh*. We also find in most modern manual of the paddati as Mahatripurasundari as the ninth cakresvari with pancadasi as her mula mantra, this is as per parasuramakalpasutra.

Lalita sahasranama : Bhairavee (276)

78.SrimAtA

srImatA= The benevolent mother of all.

This is the first name in Lalitha sahasranama..

79.LalitA

laliA= one who delights in playful nature. Or one who is always indulges in her children.This is the last name in the Lalita sahasranama. Bhaskararaya says srngAra hAva bhAva visheshaha laliA- roughly translated this will mean the erotic. srNgAra = srNga means horns and so the number two, Ara will mean petals. Thus srNgAra will point to a two petal inner chakra the AgynA, which represents the mind. Thus the above definition from bhaskraraaya will be 'realize that all the states and special forms of the mind are the divine consciousness.

This is last name of **Lalita sahasranama**

80.BAIA

bAIA= The young maiden. According to Lalitopahkyana she is the daughter of Sri Lalita and vanquishes the thirty sons of Bhadasura in the war – as said in sahasranama as' bahndaputra vadotyukta bala

vikrama nanditA'. (74)

Lalita sahasranama : baalaa (965)

81.RajarAjesvarI

rajarAja= the emperor, king of kings also will mean kubera; IsvarI= one who is the Lord of the said emperor. This is also seen in Sahasranama as srimahArAgyNi, srImatsimhAsanesvarI. Another name is rajarAjArcitA, with a similar meaning. Kubera had a vision of the supreme consciousness and had done this uapsana and 'found' a srividyaAmnatra.

Lalita sahasranama : raja raajeshvaree (684)

82.shivA

shiva= auspicious A= one who is the form of such an auspiciousness. Sri Devi being in all and doing all there can never be a inauspicious act from her. All are auspicious

Lalita sahasranama : shivaa(953)

83.UtpattisthisamhArakramacakranivAsinI

utaptti= creation sthiti= sustenance , samhAra= annihilation karma= in that order, cakra= mystical diagram nivAsinI= resides in that. Sri cakra has nine enclosures, of which the first three are representing creation, the next three sustenance and the last annihilation. Thus we find from this name that devi resides in the sricakra.

Lalita sahasranama: Sri cakra raaaja nilayaa (996)

84.ArdhvamervAtmakcakrasthA

ardha= half; Meru Atmaka= in the form of the mountain meru; cakra sthA= one who resides in this cakra. Ardha meru is a type of the above said sri cakra , where in the first three enclosure bhupura, sodasa dala and asta dala (the creative aspect cakras) are depicted

one above the other and the rest enclosures are on one plane.

Lalita sahasranama : meru nilaya (775)

85.Sarvalokamahesvari

Sarva lOka= All the worlds- fourteen in number; mahA IsvarI= the great Ruler. Sri Devi is the ruler of the created universe is revealed in this name.

Lalita sahasranama: maheshvaree (750)

The following names are arranged in a manner that they represent places both in the internal (inside the body) in and external (in the universe) planes, which also represent the five basic elements with mind.

86.ValmIkapura madhyasthA

ValmIkapura = valmIka is white ant-termites, pura means a city and madhyastha means one who resides in the middle.; Thus the name directs us to seek the devi in the form of that inherent power in the svayambhu lingam, where the divine manifested in a white ant-termite hill. This divine place corresponds to the earth element (prthvi kshetra of the panca bhuta kshetra), which is the city ThiruvarUr, (near kumbakonam in Tanjore District) wherein the presiding deities are Sri valmIka nathar / Sri Thygaraja and Sri nIlotalAmba / KamalAmbikA. This also is the muladhara cakra where in we find the svaymabhu lingam coiled with the kundalini and the presiding deity is sakini. So this name directs us to find devi in the form of Sri Kamalabika (in the outer world) and sakini devi (in the inner world)

87.JambUvana nivAsini

jambUvana = jambU is white berry, vana means forest and nivasini

means one who is residing; Thus the name directs us to seek the devi residing in the form of inherent power in the svayambhu lingam, where the divine manifested in forest of white berries. Legend has that Devi formed a lingam out of water and worshipped the lord and got instructions on special intrinsic knowledge of the self (gynanopadesam) from Him, further Sage Jambu by his penance also attained the divine, likewise a spider and elephant also attained moksha by their service to the Divine Lord. This divine place corresponds to the water element (jala kshetra of the panca bhuta kshetra), which is the city Thiruvanaikkaval, (near Sri Rangam in Thiruchirappali District) wherein the presiding deities are Sri Jambukesvara and Sri AkhilANdesvari. This also is the svadhistana cakra where in the presiding deity is kakini. So this name directs us to find devi in the form of Sri AkhilAndesvari (in the outer world) and kakini devi (in the inner world)

88.AruNAcala sr~ngastha

aruNAcala = aruna is red colour, acala means mountain, sr~nga means peak and stha means one who resides in it. Thus the name directs us to seek the devi placed as the inherent power in the svayambhu lingam, where the divine manifested in peak of the red mountain. Legend points to the emergence of a fire pillar on argument between brahma and Vishnu on their superiority, on failing to find the beginning or end of this pillar, they were humbled and the fire-pillar became a mountain in a place called arunacala. Devi did penance by going around this mountain and got a boon of occupying the half body of the lord. This divine place corresponds to the fire element (agni kshetra of the panca bhuta kshetra), which is the city Thiruvannamalai, wherein the presiding deities are Sri AruNAcalesvara and Sri ApItakucAmbika. This also is the

manipuraka cakra where in the presiding deity is lakini. So this name directs us to find devi in the form of ApItakucAmbika (in the outer world) and lakini devi (in the inner world)

89.VyAghrAlaya nivAsini

vyAghrAlaya = vyAghra means tiger, Alaya means temple and nivasini means one who is residing, Thus the name directs us to seek the devi placed as the inherent power in the svayambhu lingam, where the divine manifested in forest of thillai trees wherein the tiger legged sage (vyaghrapada muni) along with Sage Patanjali (an avatar of Adishesa) did penance and had divine vision of the Ananda thandava of the divine couple. This divine place corresponds to the ether element (AkAsa kshetra of the panca bhuta kshetra), which is the city Chidambaram, wherein the presiding deities are Sri MUlanAtha / Ananda taNdava murthy (Nataraja) and Sri UmAdevi / SivakAmasundari.. This also is the anahata cakra where in the presiding deity is rakini. So this name directs us to find devi in the form of Sri Sivakamasundari (in the outer world) and rakini devi (in the inner world)

90.SrIkAlahastinilayA

srItkAlahasti nilaya = srIkalahasti is the place where in sri= spider, kala= serpent and hasti = elephant did service to the divine couple, nilaya means positioned there. Thus the name directs us to seek the devi placed as the inherent power in the svayambhu linga, where the divine manifested in a forest wherein the spider, serpent and elephant had divine vision of the divine couple, later the hunter Sri kannapan (thinnan) also did service to the divine by placing his eye on the linga. This divine place corresponds to the air element (Vayu kshetra of panca bhuta kshetra), which is the city SrIkalahasti (near Triupati in

Andhra Pradesh), wherein the presiding deities are Sri KalahastIsvara and Sri GynAnaprasUnAmbika. This also is the visuddi cakra where in the presiding deity is dakini so this name directs us to find devi in the form of Sri GynAnaprasUnAmbika (in the outer world) and dakini devi (in the inner world)

91.KAsIpuranivAsini

kAsipura = kAsi is the holiest of all the holy places = varanAsi, pura means city and nivasini means residing in that place.. Thus the name directs us to seek the devi placed as the inherent power in the svayambhu linga, where the divine manifested in the bank of the divine Ganges between the tributary rivers varuna and assi (near Allahabad of Uttar Pradesh, which is near the holiest of holies- the prayaga- the convergence of the three divine rivers Ganga, Yamuna and sarasvati.).This divine place corresponds to the mind (manokshetra), which experiences the five elements, wherein the presiding deities are Lord Visvanatha and Sri Annapurana. This is also the Agyna cakra which is near the meeting point of the inner nadis- ida, pingala and sushumna. This name directs us to find devi in the form of Annapurana (in the outer world) and hakini devi (in the inner world)

92.SrImatkailasanilaya

srImatkailAsa nilaya = Kailasa is the Mount Kalias in the Himalayan range , nilaya means residing in that place. Thus the name directs us to seek the devi placed as the inherent power in the divine place where the svayambhu lingam is in form of the mountain, with the near by Manasarovar Lake, manifested. This is the most holy kshetra representing the state beyond the mind and five elements, which is the Mount Kailas in the Himalayan range wherein the presiding

deities are Sri Paramesvara and Sri Uma devi. This is the sahasrara cakra, where there is a unification of the nadis of the body. So this name directs us to find devi in the form of Sri Uma devi (in the outer world) and yakini devi (in the inner world)

Lalita sahasranama Mahaa kailaasa nilayaa (578)

93.DvadasAnta mahesvari

dvAdsasAnta = the space above the head which is two inch (finger space) above the brahmarandhrA(literally this will mean 12 inch , but above the agynAcakra – mid eyebrow- brahmarandhrA is tenth hence two above that is said above), mahesvari means the great ruler-Empress. Devi is the inherent power in form of the Gurupatni (wife of the preceptor) who has manifested in the aspirant's dvAdsasAnta, wherein the feet of the Guru dampati were impressed during initiation (sambhavi deeksha). In the world we can equate this to the most holy kshetra, representing beyond words and explanations, which is kadamba vana (forest of Kadamba trees)- Madurai, wherein the presiding deities are Sri Sundaresvara and Sri Meenakshi devi. This is above the sahasrara cakra wherein a unification of the subtle body with the gross in the sahaja state takes place. So this name directs us to find devi in the form of Sri Meenakshi devi (in the outer world) and Sri Gurupatni (in the inner world).

94.SrI SodasAnta madhyasthA

Sri SodasAnta= the space which is six inch above the brahmarandhrA(literally this will mean 16th, from the agynAcakra – mid eyebrow the brahmarandhrA is tenth space, therefore six spaces above the brahmarandhra is indicated here); madhyastha= one who is in the middle. Yoga meenakshi stotra refers to this as 'mahAa shodasAnte mano nAsa dese sadA sancarantIm'- ‘Thou playfully

move about at the shodasaanta where the mind ceases to exist”.

95.Sarva vedAntalakshitA

Sarva= all vedAnta= the end of vedAs is called vedAnta, which are the Upanishads. They speak of the practical and time-tested methods of the experience of the divine. lakshitA= she is the goal of the methods in the Upanishads.

Lalita sahasranama : sarvedaanta samvedyaa (645)

96.SruTismrtipurANethihAgamakalLesvarI

sruti= Vedas since they are heard and preserved in the oral tradition, smrti= the remembrances of the code of conduct as said by the sages, itihAsa= the account of that which happened in the earthly field – the rAmAyanA and mahAbhAratA are the two itihAsA's of our tradition., purAna= an account of that which happened very long ago in all the universe starting from creation and lineages of kings etc- there are eighteen purANas and eighteen upa-purANas, Agama= the traditional modes of worship and subsequent self-realization, which were revealed by Lord shiva to sakti , kalA= the fine arts and their practice, IsvarI= she is the lord of the above all .

This name points out to the all comprising nature of Sri Devi in the field of knowledge.

Lalita sahasranama : Sruti(539), smrti(540), catushshashti kalaa mayee (236)

97.BhUtabautikatanmAtradevatAprANahrnmayi

bhUta= the five elements from space to earth, bhautika= that which is caused by the intermix – pancikarana- of the first said elements (bhUta) the gross visible earth, tanmAtra= the subtle aspect of the elements space= sound, air= touch, fire= form, water=taste and earth=smell.; devatA =light force which maneuver the elements ,

varuNa= water, vAyu=air, agni-fire, bhUmadevi=earth; prANahrn= the life force at the heart of the sadhaka which will be the cause of the individual experience; mayI= she is in all these forms. Thus both subtle / gross universe and individual existence are her forms.

98. JIveshvarabrahmarUpA

jIva= the individual aspect; brahma= the universal aspect; rUpA= Forms. Since, the initial throb (spanda) created the world, which is none other than the Sri Devi, she is in the individual and universal form.

99. ShrIguNADhyA

shrI guNa= the auspicious, merit- characteristics viz. the satva, rajas and tamas, ADhyA= endowed with. Sri Devi having created the world causes a rising of the above characteristic and creates this universe.

Another variation of this name is 'triguNADhyA' which will explicitly point to the above meaning.

Lalita sahasranama : gunanidhi (604)

100. GuNAtmikA

guNa= the merits-characteristics AtmikA= imbibed into her own self, In the order of creation the initial throb called 'sakti' on final evolution will be the prakriti- the base from the visible universal creation. This has all the three guNa's – satva rajas and tamas in equilibrium. This state is praised here as 'guNatmikA'

Lalita sahasranama : gunaatmikaa

101. AvashtAtraya vinirmuktA.

avasthA= the states of experience traya = three fold in nature – the sthula sukshma and para or waking sleep and deep sleep, vinirmuktA= totally devoid of these. Devi being eternal and all

encompassing will not be bound by these limitations.

Lalita sahasranama : sarvaavasthaa vivarjita(263)

102.VAgramomAmahUmayI

Vag- the divine power in the form of Sri Sarasvati, consort of the creator Lord Brahma, indicated by her seed syllable (*aim*); ramA- the divine power in the form of Lakshmi devi, consort of the sustaining power in the form of Lord Vishnu, indicative of her seed syllable (*sriM*); umA- the divine power in the form of parvati devi, consort of the annihilator Lord Siva, indicative of her seed syllable (*hrim*); mahI the divine power manifested as bhumi devi- the gross earth, indicative of her seed syllable (*glaum*) mayI = she is the above said forms. We can also infer that devi is in these sound forms of these seed syllables.

**Lalita sahasranama : vagadheeshvaree(640), ramaa(373),
umaa(633), mahee (718)**

103.GAyatrI buvaneshAnI durgA kAlYAdi rUpiNI

gAyatrI= The name means one who protects the aspirant, who sings this sacred mantra. It is the 24 syllable, three pada revealed by rishi VisvAmitra- the vedic deity venerated by the Trivarnas, bhuvaneshAni = the single syllable mantra , revealed by rishi Sakti the son of Vasishtha, she is venerated as empress of the three worlds by followers of saktha – one who believes and stress in the feminine aspect of the supreme. This mode of worship had a tantric aspect along with vedic aspect, durgA= the one power which helps in cross over of a moat (durgam is a moat of a well guarded citadel), the nine syllable mantra revealed to MarkaNdeya rishi, This is a purely tantric mode of worship in a Satvic manner, kALI= This is the deity above time, dark in color. The mantra is of twenty two syllables, revealed by

rishi Bhairava, with a highly tantric mode of worship. rUpiNi= she is in these forms. Thus we find Sri devi accepts a vedic, mixed or highly tantric mode of worship in these forms. Hence she is sarva devata svarUpA.

**Lalita sahasranama : Gayatree(420), bhuvanshvaree(294),
durgaa(190), Maha kalee (751)**

104.MatsyakUrma varAhAdi nAnA rUpa vilAsinI

matsya= The descent of the Lord into physical as a fish to rescue the pious and propagate life, kUrmA= a further descent into the physical as tortoise of help the churning of the milk ocean to get the nectar of immortality, varAha= the further descent into a boar like form to rescue the earth, Adi nA nA rUpa= the rest , in different forms from narasimha to kalki, (na means number five hence 'nAnA' will be two five's i.e. ten – the ten descent- avatar of the Lord VishNu) vilAsinI= one who takes these forms.

**Lalitha sahsranama : 'karANguli nakhotpanna nArAyaNa
dasAkrtih (80)'**- creation of the ten avatars from her finger nails. Since devi's male form is vishNu, this name points out that his descent and deeds are HER's.

105.MahAyogIshvarArAdhya

mahA yOgIshvara= the great accomplished aspirants of the union, ArAdhya = worshipped by them. Thus we find that these aspirants those who have accomplished the sadhanas are worshipping Sri Devi as a light, a route to that experience of Divine to the initial aspirants. Another reading is 'sarvayogIshvarArAdhya' which will mean that any accomplished aspirant in any line of devotion (upasana) is worshipping her.

Lalita sahasranama: Mahaa yogeeshvaresvaree (225)

106.MahAvIra varapradA

mahA vIra = the great fearless sadhakas of this upasana ; vara = boons pradA= bestow. This upasana has a very secret method which is like walking on the edge of a sword or catching the tail of a hungry tiger. Another reading is 'sarva vIra varapradA' which shall point out to the compassionate divine force blessing all the accomplished aspirants in any line of devotion.

Lalita sahasranama : veera maataa(836), varadaa(331)

107. siddheshvara kulArAdhyA

Siddha= accomplished aspirants; Isvara = the Lord of all living things; kula= their entire family or clan which will indicate the traditional lineage; ArAdhyA= worshipped. Sri Devi is worshipped by the entire lineage in the traditional way.

Lalita sahasranama : siddheshvaree(471). Kula roopinee(897)

108. SrimaccaraNavaibhavA

Srimad= endowed with auspicious; caraNa= the feet; vaibhavA= glory. In puja paddatis we find the worship of the feet / footstool = pAduka. The glory of them is described by Sri Sankra as 'phalamapica vaNcAdsamadhikam.. caranauveva nipuNau' they bestow upon the aspirant more than what was asked without asking for, from the mundane and to the high spiritual. Thus the last two names point out the tradition, the mode of worship and the final goal of sAyujA by the merger into her feet again as said by Sri Sankara in bhavAnitva dAse..... tasmai dishati nija sAyujya padavI..... padAm'.

Lalita sahasranama : Pada dvaya prabhaa jaala paraakrta saroruhaa (45), nakha deedhiti amjanna namajjana tamogunaa (44)

श्रीदेवी वैभवाश्चर्याष्टोत्तर शतं

अस्य श्रीदेवी वैभवाश्चर्याष्टोत्तर शतनामस्य आनन्दभैरवो ऋषिः अनुष्टुप् छन्दः आनन्दभैरवी

श्रीललितामहात्रिपरसन्दरी देवता

- ४- परमानन्दलहर्यै नमः
 - ४- परचैतन्यदीपिकायै नमः
 - ४- स्वयं प्रकाशकिरणायै नमः
 - ४- नित्यवैभवशालिन्यै नमः
 - ४- विशुद्धकेवलाखण्डसत्यकालात्मरूपिण्यै नमः
 - ४- आदिमध्यानत्रहितायै नमः
 - ४- महामायाविलासिन्यै नमः
 - ४- जुगत्रयपरिच्छेत्र्यै नमः
 - ४- सर्वतत्त्वप्रकाशिन्यै नमः
 - ४- स्त्रीपुंसभावरसिकायै नमः
 - ४- जगत्सर्गादिलंपटायै नमः
 - ४- अशिषनामरूपादिभेदछेदरविप्रभायै नमः
 - ४- अनादिवासनारूपायै नमः
 - ४- वासनोद्यत्प्रपञ्चिकायै नमः
 - ४- प्रपञ्चोपशमप्रौढायै नमः
 - ४- चराचरजगन्मथ्यै नमः
 - ४- सनस्तजगदाधारायै नमः
 - ४- सर्वसञ्जीवनोत्सुकायै नमः
 - ४- भक्तचेतोमयानन्दस्वार्थवैभवविभ्रमायै नमः
 - ४- सर्वाकर्षणवश्यादिसर्वकर्मधुरन्धरायै नमः
 - ४- विज्ञानपरमानन्दविद्यायै नमः
 - ४- सन्तानसिद्धिदायै नमः
 - ४- आयुरारोग्यसौभाग्यबलश्रीकीर्तिभाग्यदायै नमः
 - ४- धनधान्यमणीवस्त्रभूषालेपनमात्यदायै नमः
 - ४- गृहग्राममहाराज्यसाम्राज्यसुखदायै नमः
 - ४- सप्ताङ्गशक्तिसम्पूर्णसार्वभौमफलप्रदायै नमः
 - ४- ब्रह्मविष्णुशिवेन्द्रादिपदविश्राणनक्षमायै नमः
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- ४- निग्रहानुग्रहाध्यक्षायै नमः
 - ४- ज्ञाननिर्वेददायिन्यै नमः
 - ४- परकायप्रवेशादियोगसिद्धिप्रदायिन्यै नमः
 - ४- शिष्टसञ्जीवनप्रौढायै नमः
 - ४- दुष्टसंहारसिद्धिदायै नमः
 - ४- लीलाविनिर्मितानेककोटि ब्रह्माण्डमण्डालायै नमः
 - ४- एकस्यै नमः
 - ४- अनेकात्मिकायै नमः
 - ४- नानारूपिण्यै नमः
 - ४- अर्धाङ्गनेश्वर्यै नमः
 - ४- शिवशक्तिमय्यै नमः
 - ४- नित्यशृङ्गारैकरसप्रियायै नमः
 - ४- तुष्टायै नमः
 - ४- पुष्टायै नमः
 - ४- अपरिच्छिन्नायै नमः
 - ४- नित्ययौवनमोहिन्यै नमः
 - ४- समस्तदेवतारूपायै नमः
 - ४- देवर्षिपितृसिद्धादियोगिनीभैरवात्मिकायै नमः
 - ४- निधिसिद्धिमणीमुद्रायै नमः
 - ४- शस्त्रास्त्रायुधभासुरायै नमः
 - ४- छत्रचामरवादित्रपताकाव्यजनाञ्जितायै नमः
 - ४- हस्त्यश्वरथपादातामात्यसेनासुसेवितायै नमः
 - ४- पुरोहितकुलाचार्यगुरुशिष्यादिसेवितायै नमः
 - ४- सुधासमुद्रमध्योद्यत्सुरद्रुमनिवासिन्यै नमः
 - ४- मणिद्वीपान्तरप्रोद्यत्कदम्बवनवासिन्यै नमः
 - ४- चिन्तामणिगृहान्तस्थायै नमः
 - ४- मणिमण्डपमध्यगायै नमः
 - ४- रत्नसिन्हासनप्रोद्यच्छिवमञ्चाधिशायिन्यै नमः
 - ४- सदाशिवमहालिङ्गमूलसङ्घट्टयोनिकायै नमः
 - ४- अन्योन्यालिङ्गसङ्घर्षकण्डूसम्क्षुब्धमानासायै नमः

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- ४- कलोद्यद्बिन्दुकालिन्यतुर्यनादपरम्परायै नमः
 - ४- नादानान्दसन्दोहस्वयंव्यक्तवचोमृतायै नमः
 - ४- कामराजमहातन्त्रहस्याचारादक्षिणायै नमः
 - ४- मकारपञ्चकोद्भूतप्रौढान्तोल्लाससुन्दर्यै नमः
 - ४- श्रीचक्रराजनिलयायै नमः
 - ४- श्रीविद्यामन्त्रविग्रहायै नमः
 - ४- अखण्डसच्चिदानन्दशिवशक्त्यैक्यरूपिण्यै नमः
 - ४- त्रिपुरायै नमः
 - ४- त्रिपुरेशान्यै नमः
 - ४- महात्रिपुरसुन्दर्यै नमः
 - ४- त्रिपुरावासरसिकायै नमः
 - ४- त्रिपुराश्रीस्वरूपिण्यै नमः
 - ४- महापद्मवनान्तस्थायै नमः
 - ४- श्रीमत् त्रिपुरमालिन्यै नमः
 - ४- महात्रिपुरसिद्धाम्बयै नमः
 - ४- श्रीमहात्रिपुराम्बिकायै नमः
 - ४- नवचक्रक्रमादेव्यै नमः
 - ४- महात्रिपुरभैरव्यै नमः
 - ४- श्रीमात्रे नमः
 - ४- ललितायै नमः
 - ४- बालायै नमः
 - ४- राजराजेश्वर्यै नमः
 - ४- शिवायै नमः
 - ४- उत्पत्तिस्थितिसंहारक्रमचक्रनिवासिन्यै नमः
 - ४- अर्धमेवात्मकचक्रस्थायै नमः
 - ४- सर्वलोकमहेश्वर्यै नमः
 - ४- वल्मीकपुरमध्यस्थायै नमः
 - ४- जम्बूवननिवासिन्यै नमः
 - ४- अरुणाचलशृङ्गस्थायै नमः
 - ४- व्याघ्रालयनिवासिन्यै नमः
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- ४- श्रीकालहस्तिनिलयायै नमः
४- काशीपुरनिस्सिन्यै नमः
४- श्रीमत्कैलासनिलयायै नमः
४- द्वादशान्तमहेश्वर्यै नमः
४- श्रीषोडशान्तमध्यस्थायै नमः
४- सर्ववेदान्तलक्षितायै नमः
४- श्रुतिस्मृतिपुराणेतिहासागमकलेश्वर्यै नमः
४- भूतभौतिकतन्मात्रदेवताप्राणहन्मय्यै नमः
४- जीवेश्वरब्रह्मरूपायै नमः
४- श्रीगुणाढ्यायै नमः
४- गुणात्मिकायै नमः
४- अवस्थात्रयनिर्मुक्तायै नमः
४- वप्रमोमामहीमय्यै नमः
४- गायत्रीभुवनेशानीदुर्गाकाल्यादिरूपिण्यै नमः
४- मत्स्यकूर्मवराहादिनानारूपविलासिन्यै नमः
४- महायोगीश्वराराध्यायै नमः
४- महावीरवरप्रदायै नमः
४- सिद्धेश्वरकुलाराध्यायै नमः
इति श्रीगर्भकुलार्णवे रहस्यजीवतन्त्रे पार्वतीश्वरसंवादे श्रीदेवी वैभवाश्चर्याष्टोत्तर शतनामस्तोत्रं

